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ГОСУДАРСТВЕННАЯ ИТОГОВАЯ АТТЕСТАЦИЯ

ГОСУДАРСТВЕННЫЙ ЭКЗАМЕН ПО АНГЛИЙСКОМУ ЯЗЫКУ

ЧАСТЬ I

**Профиль «Теория и практика
межкультурной коммуникации»**

Учебно-методическое пособие



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ПРЕДИСЛОВИЕ

Предлагаемое пособие предназначено для студентов профиля «Теория и практика межкультурной коммуникации», осуществляющих подготовку к государственному экзамену, и предваряется выдержками из Образовательного стандарта ФГОС высшего профессионального образования по профилю «Теория и практика межкультурной коммуникации» по направлению подготовки 45.03.02 Лингвистика: уровень «бакалавриат», характеризующими государственный экзамен как завершающую форму отчетности студентов и подводящую итоги достижений за четыре года обучения в системе бакалавриата по указанному профилю.

Учебно-методическое пособие подразделяется на две части, которые параграфируются в соответствии с содержанием государственного экзамена и спектром дополнительных к экзамену материалов.

Часть первая пособия включает пояснения по лингвокультурологическому анализу текста, план анализа текста, рекомендуемые для данного вида деятельности специальные языковые клише (вокабуляр), информацию по типологии текстов, особенностям функциональных стилей, позволяющие атрибутировать тип анализируемого текста как художественный с его жанрами, научный (собственно научный или научно-популярный), публицистический (в той или иной разновидности). Включаются примеры языковых явлений, выделенные в анализируемом тексте, для специальной интерпретации (исторические, лексические, стилистические, грамматические, а также примеры, интересные с точки зрения их перевода).

Отдельный раздел первой части включает коммуникативные (речевые) ситуации и их анализ с позиции их успешности или коммуникативного сбоя, коммуникативной неудачи.

Часть вторая пособия содержит дополнительные материалы к экзамену – информацию об авторах (биографические данные, данные, связанные с творческой деятельностью, научными

изысканиями, стилистикой и языковыми особенностями), предлагаемых для лингвокультурологического анализа текстов, терминологический глоссарий (термины из области лексики, грамматики, стилистики, истории английского языка), список культурных реалий, которые рекомендуется использовать в процессе подготовки и сдачи соответствующих разделов государственного экзамена. К работе прилагается список теоретических вопросов экзамена, список рекомендуемой и используемой литературы.

Подготовка к государственному экзамену по английскому языку предполагает поэтапную имплементацию указанных аспектов в учебный процесс профиля в рамках следующих дисциплин:

1. Общетеоретические дисциплины: «История английского языка», «Введение в спецфилологию», «Общее языкознание», «Теоретическая грамматика»;
2. Спецкурсы: «Лингвокультурология», «Страноведение», «Лингвокультурологические аспекты англоязычной межкультурной коммуникации», «Лингвистика текста и межкультурная коммуникация», «Текст как инокультурная среда»; «Образовательная антропология»;
3. Практико-ориентированные курсы, предполагающие выполнение учебно-творческих задач по оценке различных ситуаций с позиции их коммуникативной успешности, решение квазипрофессиональных задач: «Практикум по межкультурной коммуникации», «Учебно-производственная практика».

В дополнение к данному пособию рекомендуется учебное пособие по речевой конфликтологии – Пушина Н. И., Маханькова Н. В., Широких Е. А. *Речевая конфликтология: коммуникативные неудачи в межкультурной коммуникации* (Ижевск, 2015), обучающее студентов эффективной межкультурной коммуникации, основывающейся на знаниях различий в культурах, культурных традициях, менталитете и аналитическому мышлению.

**НОРМАТИВНЫЕ ПОЛОЖЕНИЯ КОМПЕТЕНТНОСТНО-
ОБРАЗОВАТЕЛЬНОГО СТАНДАРТА ФГОС ВЫСШЕГО
ПРОФЕССИОНАЛЬНОГО ОБРАЗОВАНИЯ ПО ПРОФИЛЮ
«ТЕОРИЯ И ПРАКТИКА МЕЖКУЛЬТУРНОЙ КОММУНИКАЦИИ»
ПО НАПРАВЛЕНИЮ ПОДГОТОВКИ 45.03.02
ЛИНГВИСТИКА (УРОВЕНЬ «БАКАЛАВРИАТА»)**

Основная цель профессионального иноязычного образования заключается в личностном, социальном и профессиональном развитии студента, что предполагает: когнитивное развитие студента, включающее развитие системного, методологического, критического, творческого и др. видов мышления; социальное развитие студента, в рамках которого осуществляется подготовка личности к различным типам взаимодействия в малых, больших группах, проектная и организационно-управленческая деятельность; личностное развитие студента, предполагающее формирование эмоциональных, творческих, социальных, речевых качеств; профессиональное развитие студента в области научно-исследовательской и прикладной деятельности.

Общекультурная компетентность:

- когнитивно-познавательная компетенция;
- личностная компетенция;
- гражданская и нравственная позиция;
- социальная компетенция;
- компетенция международного сотрудничества.

Профессиональная компетентность:

Иноязычная коммуникативная компетентность:

- лингвистическая компетенция;
- межкультурная компетенция;
- социолингвистическая компетенция;
- социокультурная компетенция;
- дискурсивно-стратегическая компетенция.

Компетенции научно-исследовательской и проектной деятельности:

- информационно-познавательная компетенция;
- когнитивная компетенция;
- стратегическая компетенция;
- презентационная компетенция;
- аналитико-рефлексивная компетенция;
- компетенции организации и реализации образовательных, научно-исследовательских проектов, связанных с филологической и лингвистической деятельностью.

Компетенции организационно-управленческой деятельности:

- компетенции организации мероприятий учебного, исследовательского, общественного характера, связанных с филологической и лингвистической деятельностью;
- компетенции организации познавательной информационно-коммуникационной среды, профессионально-нравственного воспитательного пространства;
- компетенции организации процесса саморазвития, образовательных антропопрактик.

Подготовка и сдача государственного экзамена является составной частью «Государственной итоговой аттестации». Вопросы, связанные с поликультурной направленностью обучения, отражаются в документах и законах об образовании (ФГОС ВПО по направлению подготовки 45.03.02 ЛИНГВИСТИКА, 2014 г.), где говорится, что выпускник, освоивший программу бакалавриата, в соответствии с видами профессиональной деятельности, на которые ориентирована программа (профиль «Теория и практика межкультурной коммуникации»), должен обладать следующими компетенциями:

общефессиональные компетенции:

- владением системой лингвистических знаний, включающей в себя знание основных фонетических, лексических, грамматических, словообразовательных явлений и закономерностей функционирования изучаемого иностранного языка, его функциональных разновидностей (ОПК-3);
- владением основными дискурсивными способами реализации коммуникативных целей высказывания применительно к особенностям текущего коммуникативного контекста (время, место, цели и условия взаимодействия) (ОПК-5);

профессиональные компетенции:

- владение необходимыми интеракционными и контекстными знаниями, позволяющими преодолевать влияние стереотипов и адаптироваться к изменяющимся условиям при контакте с представителями различных культур (ПК-16);
- способностью моделировать возможные ситуации общения между представителями различных культур и социумов (ПК-17).

Паспорт профессиональной компетенции – ПК-16

1. Место и значимость компетенции

Компетенция ПК-16 – «владение необходимым интеракционными и контекстными знаниями, позволяющими преодолевать влияние стереотипов и адаптироваться к изменяющимся условиям при контакте с представителями различных культур».

2. Структура компетенции

Бакалавр должен:

Знать: основные положения теории коммуникации, культурно- и социально- обусловленные стереотипы, особенности межкультурного взаимодействия, нормы и правила поведения, способы кодирования этих смыслов, основы

взаимодействия культур, межкультурной коммуникации как диалога, направленного на установление контактов.

Уметь: оформлять коммуникативное намерение в определенной ситуации общения; применять знание конвенциональных языковых способов реализации речевых актов; осуществлять процесс обмена информацией различного характера и содержания, с целью достижения взаимопонимания и воздействия друг на друга партнеров по коммуникации.

Владеть: фонетическими, лексическими и грамматическими навыками языка общения; принципами успешного речевого общения, интегрируя знания научных дисциплин и коммуникативных моделей речевого (интерактивного) взаимодействия и разрабатывая практические рекомендации по успешному внедрению стратегий и тактик речевых интеракций.

3. Уровни сформированности компетенции ПК-16

Уровни сформированности компетенции	Структура компетенции	Основные признаки уровня
Пороговый уровень	Знает	<ul style="list-style-type: none"> • основные положения теории коммуникации и их практического применения с учетом основных тенденций социокультурного контекста; • культурно- и социально-обусловленные стереотипы (реагирования, восприятия и оценки, мышления; коллективные, индивидуальные, социальные, гендерные и др.) и их функции; • особенности межкультурного взаимодействия (его

		<p>участники вступают в процесс общения с разными коммуникативными ожиданиями, детерминированными социальным и дискурсивным опытом своей родной культуры, а также стереотипами в отношении инокультурных партнеров по коммуникации);</p> <ul style="list-style-type: none"> • нормы и правила поведения, дискурсивный стиль (ведение дискурса), конвенции общения, выражающие социально значимые смыслы; • способы кодирования этих смыслов (не только языковые).
	Умеет	<ul style="list-style-type: none"> • оформлять коммуникативное намерение в определенной ситуации общения; • применять знание конвенциональных языковых способов реализации речевых актов текущего дискурсивного события.
	Владеет	<ul style="list-style-type: none"> • фонетическими, лексическими и грамматическими навыками языка общения; • конвенциями и нормами употребления его единиц;

		<ul style="list-style-type: none"> • принципами успешного речевого общения.
Повышенный уровень	Знает (понимает)	<ul style="list-style-type: none"> • основы взаимодействия культур, межкультурной коммуникации как диалога, направленного на установление контактов, стремление понять друг друга, освоение «чужой» культуры, как показателя жизнеспособности «родной» культуры и индикатора ее прогресса.
	Умеет	<ul style="list-style-type: none"> • осуществлять процесс обмена информацией различного характера и содержания, передаваемого целенаправленно при помощи различных средств; • осуществлять процесс, который имеет своей целью достижение взаимопонимания и воздействия друг на друга партнеров по коммуникации и который реализуется в соответствии с определенными правилами и нормами коммуникации.
	Владеет	<ul style="list-style-type: none"> • способностью интегрировать знания научных дисциплин и коммуникативных моделей речевого (интерактивного) взаимодействия, позволяющих пре-

		<p>одолевать влияние стереотипов и адаптироваться к изменяющимся условиям при контакте с представителями различных культур и социумов;</p> <ul style="list-style-type: none"> • способностью разрабатывать практические рекомендации по успешному внедрению стратегий и тактик речевых интеракций.
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Паспорт профессиональной компетенции – ПК-17

1. Место и значимость компетенции

Компетенция ПК-17 – «способность моделировать возможные ситуации общения между представителями различных культур и социумов».

2. Структура компетенции

Бакалавр должен:

Знать: типологию коммуникативных ситуаций, различающихся в разных культурах и отмеченных проблемами межкультурного общения; условия успешного взаимодействия во всех видах коммуникативных контактов людей, а также обмена познавательной и оценочной информацией, имеющей своей целью удовлетворение потребности человека в контакте с другими людьми.

Уметь: моделировать коммуникативные ситуации с учетом особенностей социокультурного компонента, применяя условия эффективного и успешного коммуницирования в разнообразных ситуациях общения с представителями иноязычных культур.

Владеть: языком как инструментом культуры, формирующей личность человека, воспринимающего через язык менталитет, традиции и обычаи своего народа; умениями

конструирования межкультурного диалогового общения; коммуникативными стратегиями и соответствующими тактиками.

1.3. Уровни сформированности компетенции ПК-17

Уровни сформированности компетенции	Структура компетенции	Основные признаки уровня
Пороговый уровень	Знает	<ul style="list-style-type: none"> • типологию коммуникативных ситуаций, различающихся в разных культурах и отмеченных проблемами межкультурного общения из-за несовпадения систем социально релевантных значений, оценок и средств их выражения.
	Умеет	<ul style="list-style-type: none"> • моделировать коммуникативные ситуации с учетом особенностей социокультурного компонента.
	Владеет	<ul style="list-style-type: none"> • коммуникативными стратегиями (намек, уклонения, поддержки собеседника) и соответствующими тактиками.
Повышенный уровень	Знает (понимает)	<ul style="list-style-type: none"> • условия успешного взаимодействия во всех видах коммуникативных контактов людей, включая

		<p>и простые формы взаимодействия;</p> <ul style="list-style-type: none"> • условия обмена познавательной и оценочной информацией, имеющей своей целью удовлетворение потребности человека в контакте с другими людьми.
	Умеет	<ul style="list-style-type: none"> • применять условия эффективного и успешного коммуницирования в разнообразных ситуациях общения с представителями иноязычных культур.
	Владеет	<ul style="list-style-type: none"> • языком как инструментом культуры, формирующей личность человека, воспринимающего через язык менталитет, традиции и обычаи своего народа, а также специфический культурный образ мира • умениями конструирования межкультурного диалогового общения, добиваясь реализации коммуникативных интенций.

Паспорт профессиональной компетенции – ПК-18

1. Место и значимость компетенции

Компетенция ПК-18 – «владение нормами этикета, принятыми в различных ситуациях межкультурного общения (сопровождение туристических групп, обеспечение деловых переговоров, обеспечение переговоров официальных делегаций)».

2. Структура компетенции

Бакалавр должен:

Знать: этические и нравственные нормы поведения, принятые в инокультурном социуме, о коммуникативных (речевых) ошибках, нарушениях, отклонениях, сбоях, неудачах, провалах; факторах, способных устранить или минимизировать конфликтность общения.

Уметь: переключаться в межкультурной коммуникации с кода одной культуры на код другой культуры, минимизируя коммуникативные сбои, соблюдая принципы кооперации и вежливости; решать проблемные ситуации с учетом диссонансов в межкультурной коммуникации; организовывать и проводить конференции, симпозиумы, семинары, сопровождение туристических групп с использованием нескольких рабочих языков.

Владеть: максимами такта, одобрения, согласия, симпатии, предполагающих соблюдение границ личной сферы собеседника, стратегиями и тактиками разрешения конфликтных ситуаций в межкультурной коммуникации (намека, уклонения, поддержки собеседника, одобрения и т. д.).

3. Уровни сформированности компетенции ПК-18

Уровни сформированности компетенции	Структура компетенции	Основные признаки уровня
Пороговый уровень	Знает	<ul style="list-style-type: none">о дискомфорте, возникающем в процессе естествен-

		<p>ного диалогического общения как результате коммуникативных (речевых) ошибок, нарушений, отклонений, сбоев, неудач, провалов, недоразумений, дефектов, конфликтов и т. д.;</p> <ul style="list-style-type: none"> • об этических и нравственных нормах поведения, принятых в инокультурном социуме.
	Умеет	<ul style="list-style-type: none"> • переключаться в межкультурной коммуникации с кода одной культуры на код другой культуры, минимизируя коммуникативные сбои, неудачи, конфликтные коммуникативные ситуации; • соблюдать принципы кооперации Г. Грайса, вежливости Дж. Лича, создающих среду позитивного взаимодействия и обеспечивающих благоприятный фон для реализации коммуникативных стратегий.
	Владеет	<ul style="list-style-type: none"> • максимами такта, одобрения, согласия, симпатии, предполагающих соблюдение границ личной сферы собеседника, позитивность в оценке других, поиск согласия для того, чтобы

		коммуникация получила продуктивное завершение, благожелательность как условие действия других максим, защищающих речевые акты от конфликта.
Повышенный уровень	Знает (понимает)	<ul style="list-style-type: none"> факторы, которые способны устранить или минимизировать конфликтность общения: ситуативные факторы – нарушения, связанные с ситуацией общения; контекстуальные факторы – неверная референция; продуктивные и рецептивные факторы; ритуализация живого речевого общения, препятствующая реализации коммуникативных замыслов коммуникантов; нарушение этических норм, нивелировка прагматических характеристик речи, неправильная линейная организация высказывания, создающая дискомфорт общения; синтаксические ошибки в согласовании, нанизывание падежей, усеменение предложения; недоговоренность; перескакивание с одной темы на другую и т. д.
	Умеет	<ul style="list-style-type: none"> решать проблемные ситуации с учетом диссонансов

		<p>в межкультурной коммуникации;</p> <ul style="list-style-type: none"> • преодолевать влияние стереотипов; • организовывать и проводить конференции, симпозиумы, семинары, сопровождение туристических групп с использованием нескольких рабочих языков.
	Владеет	<ul style="list-style-type: none"> • стратегиями и тактиками разрешения конфликтных ситуаций в межкультурной коммуникации (намек, уклонения, поддержки собеседника, одобрения и т. д.).

PART I. STATE EXAM ASPECTS

1.1. Лингвокультурологический анализ текста

Государственный междисциплинарный экзамен по профилю «Теория и практика межкультурной коммуникации» включает три раздела:

- 1) лингвокультурологический анализ текста и комментариев выделенных лингвистических явлений;
- 2) анализ коммуникативных ситуаций с позиции их коммуникативной успешности или коммуникативного сбоя;
- 3) теоретический вопрос по дисциплинам профиля – история английского языка, теоретическая грамматика, лексикология, теория перевода, стилистика, лингвокультурология, лингвистика текста, общее языкознание, образовательная антропология.

Лингвокультурологический анализ текста предполагает анализ текстов разной типологии: художественный, публицистический, научный, политический. При этом текст определяется как словесное речевое произведение, в котором реализуются все языковые единицы (от фонемы до предложения), это сложный языковой знак. Текст создается ради того, чтобы объективировать мысль автора, воплотить его творческий замысел, передать знания и представления о человеке и мире, вынести эти представления за пределы авторского сознания и сделать их достоянием других людей. Текст не автономен и не самодостаточен – он основной, но не единственный компонент текстовой (речемыслительной) деятельности. Важнейшими составляющими ее структуры, помимо текста, являются автор (адресант текста), читатель (адресат), сама отображаемая действительность, знания о которой передаются в тексте, и языковая система, из которой автор выбирает языковые средства, позволяющие ему адекватно воплотить свой творческий замысел.

В лингвокультурологии текст является объектом, а культура — целью текстового исследования. Все элементы текста — лексика, синтаксис, подтекстовая импликация, текстовые концепты, композиция текста и т.д. — становятся предметами исследования, в которых лингвокультуролог обнаруживает определенные факторы культуры, признаки развития культуры. Чем больше лингвокультуролог найдет в тексте таких лингвотекстовых элементов, которые связаны с культурой, детерминированы культурой и обуславливают развитие культуры, тем четче видение культуры в тексте, тем большую ценность текст представляет для человечества и развития его мысли. Можно сказать, что текст своими языковыми нитями «сплетает» объемное смысловое полотно культуры, «пропускает» через языковой материал определенные оттенки значений, которые и создают представление о насущном состоянии культуры, и свидетельствуют о тенденциях и векторах ее развития (А. М. Каторова).

Лингвокультурологический анализ текста отличается тем, что исследует прежде всего языковые единицы, привлекая культурную информацию, выделяемую из единиц языка для объяснения некоторых фактов. Лингвокультурологический анализ может базироваться на системном описании совокупности образных выражений языка, уделяя внимание главным образом изучению единиц лексического уровня. Однако культурные коннотации могут быть и в структуре целого текста или произведения (И. Я. Пак). Как правило, образность тесно связана с другими языковыми категориями: экспрессивностью, эмотивностью, оценочностью, интенсивностью и др. Большинство образных слов снабжено пометами одобр., неодобр., иронич., груб., которые свидетельствуют о наличии дополнительных смысловых оттенков, наслаивающихся на структуру значения. На основании этих смыслов можно сделать лингвокультурологические выводы. (И. Я. Пак). Иными словами, лингвокультурологический анализ текста — это комплекс методов и приемов по выявлению культуры в тексте, по исследованию культуры через текст на уровне языковых значений и смысла, процедура соотнесения групп или массивов языковых знаков со знаками культуры.

Культура, в свою очередь, как открытая динамическая система (Ю. М. Лотман) через лингвокультурологическое исследование текста способна актуализировать свою основную функцию – аксиологическую. Таким образом, культура текста (или текстовая лингвокультура) формируют устойчивую систему ценностей настоящего читателя-гражданина, хранящего свой культурный опыт и нравственные основы общественной жизни.

1.1.1. Plan of the Text Analysis

1. Introduce the text under analysis (its type, typological peculiarities, author (his / her creative activity and personality), extralinguistic parameters – time, social, cultural, intellectual, gender aspects, etc., specify its genre peculiarity (if possible). Analyse the time and place of action including the historical period, social milieu of the characters, geographical location, descriptions of indoor and outdoor locales, etc., its particular culturally coded significance and the textual means of its representation.

2. Analyse the content of the text that comprises the theme, the problems, the message and the emotive tone (the general slant of the text).

The theme is a subject or topic of representation chosen by the author and treated or indicated in the text. It can be taken from myth, from history, or from contemporary occurrence, or it can be pure invention (but even if it is invented, it is nonetheless constructed from the constant materials of real experience, no matter how fantastic the invention) [Britannica].

The problems of the text are the most essential issues, questions the author raises or focuses on.

The message is an underlying idea, opinion, conviction, or a principle expressed or foregrounded by the author.

The emotional tone, or the author's emotional attitude to the problems raised and the characters depicted, as it is revealed in the language can be heroic, tragic, dramatic, satirical, humorous, romantic, or sentimental.

The theme, the problems, the message and the emotional tone of the text can be defined with the help of the key words analysis: discover the bank of key words, point out the basic notion / concept, analyse the lexico-semantic nature of the key words and the way they contribute to the creation of the author's world view.

3. Dwell on the cultural background of the text and the elements creating it – socio-cultural events, historical events, their importance, culturally marked facts referring to a definite period of time, its people (participants), their role in the life of the society and the realia which reflect all this. Find and present linguatextual elements connected with culture, determined by culture, facts of culture and signs of its development. Find and study culturally marked words and expressions – quotations, words and word combinations creating a local colouring, national expressions (referring to a certain nation, to a certain ethnos), set expressions, sayings, phraseological units, proverbs, words and expressions with no equivalents in the language, lacunas, etc. with cultural connotations which create and reflect a certain cultural background.

4. Characterize the personages / characters (of a literary work).

Characters (the main character, protagonist, antagonist, minor character/s) are persons who appear in the story; they may perform actions, speak to other characters, be described by the narrator, or be remembered (or even imagined) by other characters. The analysis of the characters should include the following issues:

- the role of the character(s) in the narration, their social status, a particular character type, credo, value, quality or attitude and the way all this is reflected in the narration;
- the way the author creates the personages (characterisation): direct characterisation (through comment and description, with the help of the character's prehistory or biography) or indirect characterisation (through the characters' behaviour, speech, thoughts and mutual attitudes);
- the character's appearance and the linguistic means employed by the author in description;

- the character's feelings, emotions and attitude to others (the person can be ironic, witty, alert to the good or attuned to evil in others, optimistic or pessimistic, romantic or not romantic, cynical, or realistic, etc.);

- discourse features: the tone or attitude the talk seems to have, the manner of the personage's speaking (see if the speaker avoids saying things, deliberately or unconsciously withholds information, communicates indirectly, etc.), the language of the personage including lexicon and syntax (the speaker's choice of words, the use of rhetorical devices, the types, length and other syntactical peculiarities, logical / illogical arrangement of the sentences);

- the author's attitude to the character and the way this attitude is expressed (for example, the nomination of the characters, epithets, etc.).

5. Speak of the story's *narrator*, the one who tells the story. This voice might belong to a character in the story whom other characters can see, hear, interact with, etc.; the voice might appear to belong to the author but the narrator should not be confused with the author.

First-person narrator – the narrator within the story that stands out as a character (or characters) and refers to himself or herself, using “I”, and tells the story in the first person. First-person characters may be *reliable*, telling the truth, knowing everything that is necessary to the story, seeing things right, or they may be *unreliable*, lacking in perspective or self-knowledge, not knowing all the relevant information, being intoxicated or mentally ill.

Second-person narrator: addresses the reader and / or the main character as “you” (and may also use first-person narration, but not necessarily).

Key issues in the making of meaning in narrative therefore are: who it is who tells the story, from what perspective, with what sense of distance or closeness, with what possibilities of knowledge, and with what interest.

Third-person narrator or external narrator, the narrator outside the story, not a character in the story referring to the story's

characters as “he” and “she” and telling it with an ostensibly objective and omniscient voice (can tell what any or all characters are thinking and feeling).

6. Study *the plot* and the peculiarities of its structure. The plot is the arrangement of actions, events in a particular (usually narrative) work of literature, in the order the story gives them. A typical plot has five parts: *exposition, rising action, crisis or climax, falling action, and resolution*.

- *Exposition*: the first section of the typical plot, in which characters are introduced, the setting is described, and any necessary background information is given.

- *Rising action*: the rising action contains several events which usually are arranged in an order of increasing importance. Not all the events of a long or complicated story are part of the rising action. Some events belong to *subplots* (smaller stories embedded in the main story and performing significant functions in the narration);

- *Climax (or Crisis)*: the moment or event in the plot in which the conflict is most directly addressed: the main character “wins” or “loses”; the secret is revealed; the ending of the story becomes inevitable, etc. In many stories, there are several points in the plot which are plausible crises. This is especially true when there are several almost-equal major characters.

- *Falling action*: the part of the plot after the climax, containing events caused by the climax and contributing to the resolution.

- *Resolution / Dénouement*: parallel to the exposition, this last part of the plot wraps up any loose ends, explains any remaining puzzles, or extends the story into the “future – the final resolution or clarification of a dramatic or narrative plot (the events following the climax of a drama or novel in which such a resolution or clarification takes place).

7. Analyse *the formal structure / framework / architectonics* of the text: the arrangement and interrelation of elements in a literary work. Define *the structural-and- semantic centre* of the text.

Determine and dwell on *the forms of the author's speech* (description, narration, discourse, digression), on *the representation of the personages' speech* (a polylogue, a dialogue, a monologue, the direct, indirect and represented speech, the stream of consciousness, the inner monologue).

Analyse the text *coherence* and how it is achieved (logical, semantic and grammatical means).

8. Define and describe the dominant ways of *the meaning actualization*:

- the peculiarity of the choice of words;
- the frequent use of certain syntactical structures;
- the peculiarities of the word order;
- the use of imagery and stylistic devices and their stylistic effect.

9. Draw *a conclusion* embracing the appreciation of the text under analysis from the angle of the writer's creative activity, its role in the history of the national and world's literature, problems and questions raised in the text, devices used for these purposes. Draw linguacultural conclusions, connecting language signs with the signs of culture.

1.1.2. Functional Styles and Literary Genres in Modern English

The Belles-lettres Style Prose Fiction Writing

Prose consists of writing that does not adhere to any particular formal structures. Prosaic writing simply says something without necessarily trying to say it in a beautiful way, or using beautiful words. Narrative fiction generally favors prose for the writing of novels, short stories and the like. Length often serves to categorize works of prose fiction. Aesthetics is one the most important elements of human culture. Prose writing can provide *aesthetic pleasure* without adhering to poetic forms. Prose fiction writing also performs *educational, informational, hedonistic (entertaining), and evaluative functions*. The freedom authors gain in not having to concern themselves with strict rules of structure translates often into a more complex plot or into one richer precise detail. This freedom also allows an author to experiment with many different literary styles in the scope of a single novel.

Any work of fiction is based on some principal elements. Any piece of fictional writing is unified by *a structured plot*. The plot is the sequence of events in a story. The plot serves the author to introduce the story's characters, setting, and situation to the reader. *The narrative hook* of the plot marks the beginning of the intensified action which signifies the development of the basic conflict in the story. *The rising action* leads to *the climax*. Generally, the climax is the most powerful, exciting, or important part in a story, set of events, which usually comes near the end. It indicates the way in which the conflict between the characters is going to be solved. *The falling action* reveals the outcome of the climax, and *the resolution* brings the story to a logical conclusion. The plot also contains a lot of clues, sings of what is coming (foreshadowing details) that prepare the reader for the development of the plot.

Another essential feature of any work of fiction is describing the story's characters. The *characterization* can be direct when the author directly states facts about a character's personality. It can also

be indirect, not straight that is achieved through the person's speech, actions, and attitudes. Depending on how much information the reader is given about the story's heroes, they can be either major (principle) or minor (secondary). Minor personages can be as important as major ones. Some characters seem very simple, others are complex.

The setting of a story is a place and time in which the story unfolds. The details of the setting have an impact on the personages and the general development of the plot.

Focus on point of view is performed through the voice of the narrator. The story can be written in the first or third person. The tone of the story reflects the author's attitude toward particular subject.

Any work of fiction has a stated theme that is *the main idea*, the insight about life, existence that the author reveals in a story. This idea can be delivered to the reader both directly and indirectly.

Most successful stories are created when a writer employs various *literary means* to support the main idea of the story, to enhance the esthetic effect upon the reader. Authors tend to focus readers' attention on such powerful devices as a literary symbol, irony, paradox, humour, satire, and fantasy.

Phonetic means – sound reiteration, onomatopoeia (sound imitation), alliteration, euphony, consonance, dissonance, rhythm in prose.

Vocabulary means – the priority of concrete words as 'artistic speech concretization', the unlimited choice of vocabulary (including non-literary means, jargon and slang words), multi-stylistic character, a wealth of synonyms and a variety of vocabulary, developed polysemy, no limits in the use of words, which belong to different functional stylistic groups of vocabulary, stylistic resources of 'combinatory semantics' of language units, normative and irregular combinatory patterns, decorative and other functions of phraseology, decomposition of phraseology, rich, genuine imagery, the use of figures of speech or lexical stylistic devices, as a unique textual system.

Grammatical means of the language: in *morphology* a variety of stylistic effects of morphological forms and categories for expressing ‘artistic speech concretization’, a specific use of aspect and temporal meanings of the verb, ‘verbal speech and plot development’ (increase in the role and currency of the verb), a special use of morphological categories of number, case, degrees of comparison for emphatic and emotive purposes; in *syntax* a variety of syntactical constructions, colloquial speech stylization. Means of expressive syntax: inversion, parallelism, antithesis, parcellation, gradation, detachment, different models of author and character speech presentation, different models of homogeneous secondary parts of the sentence arrangement with the priority of double and triple patterns.

Compositional textual devices: a three-part compositional canon – introduction, the main part and the ending with a more complex model of prologue and epilogue; deviations from the canon and their stylistic importance, the plot development, the exposition, gradation, the climax and the outcome (the denouement), the extensive use of foregrounding (coupling, antithesis, convergence, the effect of deceived expectancy), the effect of replenished expectancy, parallelism, irony, hyperbole as compositional devices.

The system of stylistic devices: the *systemic* use of imagery – textual, developed and simple non-developed metaphors, metonymies, epithets, similes, hyperboles, litotes, puns, oxymorons, zeugmas, different in form (contact and distant) repetitions: anaphoras, epiphoras, framing, anadiplosis, chains, refrains.

Prose Nonfiction Writing

An autobiography is a **biography** written by the subject or composed conjointly with a collaborative writer (styled “as told to” or “with”). Biographers generally rely on a wide variety of documents and viewpoints; an autobiography may be based entirely on the writer's memory.

A **memoir** is slightly different from an autobiography. Traditionally, a memoir focuses on the “life and times” of the character, while an autobiography has a narrower, more intimate

focus on his or her own memories, feelings and emotions. Memoirs have often been written by politicians or military leaders as a way to record and publish an account of their public exploits. A life memoir can be framed as an **oration**, not the public kind, but the literary kind that would be read aloud in the privacy of one's study. This kind of memoir refers to the idea in ancient Greece and Rome that memoirs were like "memos", pieces of unfinished and unpublished writing which a writer might use as a memory aid to make a more finished document later on. In more recent times, memoirs are also life stories which can be about the writer and about another person at the same time. Modern memoirs are often based on old **diaries**, **letters**, and **photographs**. Although the term "memoir" may have begun to replace "autobiography" in its popular usage, the former term applies to a work more restrictive in scope.

An **essay** is a sketch, a short composition in prose, the author's reflections on a certain theme. An **essay** consists of a discussion of a topic from an author's personal point of view, exemplified by works by Francis Bacon or by Charles Lamb. 'Essay' in English derives from the French 'essai', meaning 'attempt'. Thus one can find open-ended, provocative and / or inconclusive essays. Genres related to the essay may include: the **memoir**, telling the story of an author's life from the author's personal point of view and the **epistle**: usually a formal, didactic, or elegant **letter**.

Authors of nonfiction prose widely use a great range of stylistic means typical of fiction prose.

The Style of Scientific Prose

The main function of the scientific style is *rational cognition and linguistic presentation* of the dynamics of thinking. Inner differentiation and the formation of the sub-styles and genres of the scientific style used in different fields of science are characterized by different manners of scientific presentation (thesis, abstract of thesis, monograph, article, report, annotation, review, etc.). "*Sub-languages*" of scientific styles are law, political, medical, economic, technical, computer, linguistic, etc. *Types of presentation*: description and argumentation (deduction, induction). Scientific texts present

different degrees of polemics. The popularization of the scientific information adds similarities to literary writing to the text. The *addressee factor* also plays a significant role. *Style-forming features*: a great role of tradition in the use of language means, an objective and non-categorical presentation, specific means of expression, a certain extent of emphasis, restrictions in the use of intensification, evaluation, emotional language means, the absence of imagery.

Many publications require that an informative abstract accompany every paper. For a research paper, the abstract should summarize the principal findings. For a review paper, the abstract should describe the topic, the scope, the sources reviewed, and the conclusion. The purposes of the abstract are to allow the reader to determine the nature and scope of the information given in the paper. It should be concise and self-contained. Abbreviations and acronyms should be used sparingly and only when necessary to prevent awkward construction or needless repetitions. In the result section it is essential to summarize the data collected and the statistical treatment of them. Equations, figures, and tables are given where necessary for clarity and conciseness. The discussion section should be objective. The features and limitations of the work are pointed and the results are interpreted.

Language means of the scientific style are the following.

Lexical means – highly specialized scientific terminology, terminological groups, revealing the conceptual systems of the scientific style, the peculiarities of the use of terms in scientific speech, the use of nouns and verbs in abstract meanings; strong verbs are used: they are essential to clear, concise writing; special reference words, scientific phraseology – clichés, stereotyped and hackneyed word combinations and idioms, the priority of neutral vocabulary, limitations in the use of emotional – evaluative and expressive vocabulary and phraseology, the absence of non-literary vocabulary and phraseology (slang words, vulgarisms, obscene words); authors stick to the original meaning of words: they do not use a word to express a thought if such usage is the fourth or fifth definition in the dictionary or if such usage is primarily literary; instead of “man” the words “people”, “humans”, “human beings”, or “human species” are

used; peculiarities in word-building (standard suffixes and prefixes, mainly of Greek and Latin origin – tele-, morpho-, philo-, -ism, etc.), peculiarities in the scarce use of imagery (usually trite and hackneyed, the priority of the functions of intensification and decoration, a non-systematic, narrow contextual character, the absence of rich associations, a schematic and generalized character).

Grammatical means: a nominal character (the predominance of nouns over verbs) in the use of parts of speech; the use of prepositional “of-phrases” to substitute the genitive case; the transposition of the classes of nouns; a wide use of the Passive Voice (though the Active voice is recommended to be used whenever possible: it is less wordy and unambiguous; brevity is effective); Indefinite Tenses (present and past tenses are used in the introduction. Simple past tense is used to describe procedures. Present tense is used to discuss results and conclusions); the specialization of pronouns in demonstrative and intensification functions; numerous conjunctions revealing the logical order of the text as well as double conjunctions (not merely... but also, whether ... or both... and, as...as), adverbs of logical connecting; instead of “he” and “she” the plural (“they” and “theirs”) or first person (“we”, “us”, and “ours”) are used.

Syntactical means: short declarative sentences are easiest to write and easiest to read, and they are usually clear; to avoid abruptness and monotony authors start with simple declarative sentences and then combine some of them with long rambling sentences and then try to shorten them; the priority of full, logically correct, regular syntactical models, the syntax of simple sentence in the scientific speech – an extensive use of extended two-member sentence, the priority in the use of compound sentences, an extensive use of secondary predicative constructions (Complex Object, Participial and Gerundial Constructions), a wide use of conjunctions and denominative prepositions, a concise expression of syntactical connection in word combinations, sentences, groups of sentences, an absolute priority of declarative sentences in the use of communicative types of sentences.

Composition of scientific text: as an explication of the stages of cognition and productive thinking, the usual model is presented by the following scheme – a problem situation, idea, hypothesis, proof, conclusion, compositional speech forms of discussion, argumentation and description, conclusion, types of narration, a wide-spread co-referential repetition as a specific method of text development.

Functional restrictions: strong objections to the use of non-literary vocabulary, a scarce use of emotional and intensification units of vocabulary and phraseology, and stylistic devices (metaphors, metonymies, etc.), the absence of the second person form and corresponding personal pronouns, a scarce use of “I-speaking”, a limited use of incomplete and non-declarative, and one-member sentences; first person is perfectly acceptable only where it helps keep the author’s meaning clear. However, phrases like “we believe”, “we feel”, “we concluded” and “we can see” are unnecessary, as are personal opinions.

Technical Writing

A good technical paper has a *clear statement of the problem* the paper is addressing, the proposed *solution(s)*, and *results* achieved. It describes clearly what has been done before on the problem, and what is new. The goal of a paper is to describe novel technical results. A paper focuses on

- describing the results in sufficient details to establish their validity;
- identifying the novel aspects of the results;
- identifying the significance of the results: what improvements and impact they suggest.

In the brief *introduction* the author introduces a problem, outlines solutions, states why the problem is important (or interesting). The introduction lets the reader know what this paper is about. *The body* contains sufficient motivation with illustrating figures, followed by a crisp generic problem statement model, i.e., functionality, particularly emphasizing “new” functionality.

In technical writing all but the most readily understood abbreviations are avoided.

Common phrases like “nove”, “performance evaluation” and “architecture” are also avoided, since almost every paper does a performance evaluation of some architecture and it better be novel.

The preference is given to adjectives that describe the distinctive features of the work, e.g., reliable, scalable, high-performance, robust, low-complexity, or low-cost.

Numerical results are reported in enough detail so that the reader could duplicate the results. This should include all parameters used, indications of the number of samples that contributed to the analysis and any initial conditions, if relevant. Unnecessary details should be avoided.

A technical paper should be *clear, precise*, and written in a way that allows the reader to see *the advantages of the research*, or *experiment*, or *new approach*, or just *the device* described.

Conclusions drawn from a series of experimental runs should be clearly stated. *Graphical display* of experimental data and supporting tables of exact numerical results of experiments are very effective.

Publicist Style (Journalese)

The major functions of the publicist style: social influence and public opinion manipulation; the informative function. *Additional functions*: propaganda, popularization, education, organization, analysis and criticism, hedonism (entertainment).

Stylistic features of the publicist style: the interchange of standard and expressiveness, explicit evaluation, affective, impressive character, stylistic effects of “novelty”, advertising, mass-group social orientation, factography (documentary precision, abundance of statistics, toponymic and proper names, factual data), a neutral or formal manner of presentation, generalization, the use of arguments, multi-stylistic character.

Publicistic style and other functional styles. The publicist style presents the sphere of intersection with the style of fiction (essay, sketch, lampoon, satirical article) and scientific style (commentary, review). It can also possess some qualities of conversational and official styles. *Substyles and genres*: the publicist style proper (lampoons, articles, essays, sketches, travelogues, memoirs), political propaganda (slogans, leaflets, proclamations), etc.

Newspaper Style

Basically serves the purpose of *informing and instructing* the reader, and partially *rendering evaluation*. *Newspaper genres*: editorial (leading article), newsreel, brief news report, reportage, interview, essay, title, topical satire, advertisement.

Brief news items provide explicit information, low level or zero evaluation. They have complicated syntactical constructions, developed system of clauses, the abundance of non-finite forms. The language is characterized by clichés, trite metaphors, expressive means, fixed word-combinations. They are overloaded with special political and economic terms, non-term political vocabulary, abbreviations, neologisms. They can consist of 1–3 paragraphs of classical structure:

- an introductory sentence
- the development of the idea
- a summarizing sentence.

Headlines of brief news items are very informative. They tend to omit articles, auxiliary verbs, demonstrative pronouns. Neutral, neutral-colloquial and neutral-literary vocabulary is mainly used in them. The functional purpose is to draw the reader's attention and to inform him.

Editorials tend to evaluate events, they tend to express the point of view. They are longer, contain a greater number of paragraphs, but they have the same fixed structure.

Advertisements and announcements are highly evaluative, not very informative. The texts are not very long. They render the information about the object and ascribe positive evaluation to the goods advertised. Of all newspaper texts announcements exhibit the use of a greater number of trite means of speech imagery.

Headlines. Their function is to inform the reader briefly of what the news that follows is about. The main features of headlines are omitted articles, phrases with verbals, full declarative sentences, interrogative sentences, nominative sentences, elliptical sentences, questions in the form of statements. English headlines are short and catchy. They may contain emotionally colored words, often resort to

a deliberate breaking-up of set expressions (Cakes and bitter ale). The pun and alliteration are very common in headlines.

Language Means of the publicist style are the following.

Graphic Means: a wide use of graphic means – the change of prints, word-arts, italics, various graphic symbols (asterisks, etc.) used for the sake of text limitation as well as elements of compositional arrangement such as columns, titles, subtitles, parts and paragraphs.

Phonetic means: rhythm, rhyme, alliteration, onomaetopia; alliteration renders negative evaluation.

Vocabulary means: the priority of neutral and bookish vocabulary; a wide use of language means to actualize the chronotop (proper and geographical names, the abundance of statistics, toponymic and proper names, facts and data); means of evaluation; neologisms, social political terminology; a great number of loan-words and international words; the use of words and word-combinations typical of other styles (especially, conversational) against the general background of the bookish style vocabulary, including terminology as well as means of imagery to increase expressiveness (trite metaphors, metonymies, personification, metaphorical paraphrases, a metaphorical use of terminology); newspaper terms: newspaper vocabulary and cliches (journalese and bookish), the decomposition of phraseological units. Word-building: loan suffixes and prefixes as well as the combination of words.

Grammatical means: in morphology the use of the singular number of nouns in their collective meaning, the plural number for the definition of generalization, a wide use of the superlative degree of adjectives in order to reveal the expressiveness, substantiation and evaluation of the use of numerals, adjectives and participles. The average sentence length is 9-11 words. A wide use of declarative sentences. The use of questions, exclamatory sentences for the sake of expressiveness. Means of expressive syntax: inversions, parallelism, antithesis, parcellation, gradation, isolation, different types of the author's words presentation and conversational constructions, different patterns in the use of homogeneous parts of the sentence – double, three-element and multi-element.

Compositional and textual means: canonized three-part structure of publicist texts, the principle of “pyramid” and its effects in the composition of modern newspaper text, the use of compositional (foregrounding) devices.

The Style of Official Documents

It performs *regulative function* as the main one, i.e. the establishment of norms and rules in the sphere of public relations (e.g. the relations of individuals, group – individual relations, the relations of social groups and institutions, etc.). *Substyles and genres:* the style of law documents (laws, legislative acts, codes, instructions, orders), the style official documents (applications, references, protocols, questionnaires, profiles, autobiographies, agreements, contracts), the style of diplomatic documents (agreements, pacts, communiqués, note, memoranda, declarations). Official writing presents considerable inner differentiation, i.e. considerable genre-stylistic distinctions depending on the functional purpose of the text, themes, sphere of use, character of the institution issuing a publication.

Stylistic features: standard, imperative and prescriptive nature, ascertaining as leading method of presentation, precision which does not admit misinterpretation, non-personal character. Specific features of the official style characteristic of all its varieties and genres: pattern text composition, speech standard and stereotyped ways of expression and arrangement of the language means (clichés, standard vocabulary).

Language means of the style of official documents are the following.

Graphic means: change of the print, italics, the use of graphic delimitation means – various graphic symbols (asterisks, lines, patterns, etc.) which clearly demonstrate text limitation (columns, division into parts, sections, elements, paragraphs), means of graphic design which reveal the representational form of the pattern.

Lexical means: bureaucratic clichés (words or word-combinations), the use of special terminology to express precision, repetitions, the use of constructions with archaic elements, wide

spread of vocabulary units, expressing obligation, absence of subjective emotional appraisal.

Grammatical means: nominal character (predominance of nouns, a great number of nominal prepositions and conjunctions), wide use of the genitive case, different forms of expressing imperative (verbs with the meaning of obligation, verbs of instruction, prescription, future tense forms, the imperative mood, infinitive and infinitive constructions), absence of the first and second person presentation and correlated pronouns, the use of collective nouns for the expression of impersonality, different patterns of statement and ascertaining, specific use of aspect and tense forms (future in conditional sentences, wide use of conditional sentences in connection with the necessity of detailed exposition and proviso, rare use of complex sentences, especially with subordinate sentences of cause because of the absence of the necessity to explicate logical operations of analysis and reasoning).

Compositional devices: the patterned structure of texts of all the genres and substyles, declarative, ascertaining nature, neglect of narration and discussion.

Colloquial Features of Fiction

The main function is communication, realization of practical activity of a person. It is used in everyday life. *Extra-linguistic features:* informality, spontaneous character of speech, interpersonal contact and direct involvement in the process of communication. *Stylistic features:* familiarity, ellipsis, concrete character of speech, interruption and logical inconsistency of the speech, emotiveness, and efficacy. *Secondary stylistic features:* idiomatic and pattern character, “personal” type of speech presentation. There are oral and written (epistolary) varieties. Two forms of speech: dialogue (simple dialogue and polylogue) and monologue. Inner differentiation, i.e. genre and style distinctions, is caused by the communicative status, mood, aims, relations between those who communicate, situation and theme of the conversation. *Substyles and genres:* literary conversational style (talks, conversations, interviews), familiar-conversational style (communication between family members, friends, intimate

communication, children's talk), low colloquial (quarrels, abuse, scandal, squabble, insult). *Language peculiarities*: high activity of non-bookish means of the language with stylistic conversational and familiarity coloring, the use of non-bookish low colloquial elements on all language levels, incomplete constructions at phonetic, syntactical and partially morphological levels, the use of language units of concrete meaning at all the levels, non-characteristic use of means with abstract and generalized meaning, weak syntactic connections between the parts of a syntactic structure, active use of means of verbal imagery, means of expressing subjective appraisal, emotional and expressive means at all the levels, patterned speech, specific phraseology, personal forms, nonce-words.

Language means of the colloquial style are the following.

Graphic means: graphic signs as the reflection of phonetic processes of sound modification in fluent speech, graphic signals of the change of communicative roles.

Phonetic means: intensive modification of sounds in fluent speech, positional phonemic interchange (combinatorial – accommodation, assimilation, dissimilation and positional changes, connected with the position of a sound in a word – at the beginning, in the middle or at the end of the word, stressed or unstressed position, etc.). Positional changes: reduction (weakening of vowels in unstressed syllables) and partial devoicing of consonants at the end of the word before a pause. Complete reduction: apokopa (the drop of the final consonant or final part of the word), synkopa (the drop of a vowel or several sounds in other positions). Partial reduction as a qualitative change of vowels. Partial and complete devoicing of consonants at the end of a word. Stylistic and communicative effects of modification. Wealth and variety of intonation patterns (rhythm, tempo, timbre, melody peculiarities).

Vocabulary means: conversational (everyday life) vocabulary, priority of neutral widely-used words with concrete, denotative, referential meanings, wide use of non-literary vocabulary, expressive-emotional vocabulary, means of verbal imagery, well-developed synonymy and polysemy, the use of stylistic devices, including pun, decomposition of phraseological units; in word-

formation: emotive suffixes and prefixes, wide use of word-formation, expressive tautology.

Grammatical means: in morphology – frequent use of pronouns and particles, specific devices (wide use of pronouns in substitute and co-referential functions, wealth and variety of aspect and tense form of a verb (Present Continuous, Present Indefinite, Present Perfect), wide use of interjections, stop-, interruption-, break-and pause-words; in syntax: ellipsis, variety in the use of communicative types of the sentence, priority of short sentences, wide use of expressive constructions, exclamatory sentences, specific conversational constructions, distorted and “broken” syntax, predominance of co-ordination over subordination.

Compositional peculiarities: different types of discourse strategies, dialogue “entities” and “moves” as elementary units of discourse (question – answer, exclamation – reply, etc.), frames and scenarios of dialogue discourse, complicated communicative strategies of conversational style (“white lies”, flattery, irony, deceit, lies, mockery, sarcasm, as aggressive and non-aggressive, individual and group communicational strategies, peculiar composition development in a quarrel, scandal, abuse, insult, squabble); compositional patterns of epistolary texts (business letters, personal, friendly, intimate letters, notes, postcards).

Literary Genres

Below are some definitions for the terms *genre* and *literary genre*.

- genre n 1: a kind of literary or artistic work 2: a style of expressing yourself in writing [syn: writing style, literary genre] 3: a class of artistic endeavor having a characteristic form or technique. *Dictionary.com*
- literary genre n: a style of expressing yourself in writing [syn: writing style, genre] *Dictionary.com*
- A literary genre is one of the divisions of literature into genres according to particular criteria such as literary technique, tone, or subject matter (content). *ErWiki, free encyclopedia*.

So what do we mean when we talk about literary genres? Dividing literary works into genres is a way of classifying them into particular categories. At the highest level literature is classified as either **Fiction** (about things, events and characters which are not true) or **Nonfiction** (about things, events and people which are based on fact).

We then classify Fiction into categories that tell us something about the form of the work. For example:

- poetry
- drama (plays)
- prose (ordinary writing)

We also classify Fiction according to technique (layout) and style. For example, we have:

- picture books (contains words and pictures)
- game books (require the reader to problem-solve and actively engage in an activity while reading)
- novellas (short novels)
- short stories (much shorter than a novella)
- novels

We also have books that are classified by content and theme. For example:

- | | |
|----------------------|-------------------------|
| • adventure stories | • horror |
| • science fiction | • romance |
| • fantasy | • human relations |
| • crime and mystery | • historical fiction |
| • thriller | • psychological fiction |
| • western | • erotic fiction |
| • travel literature | • family saga |
| • spy fiction | • fable |
| • political thriller | • fairy tale |

These categories aren't always clear-cut. You can have a crime / mystery story set in the future (science fiction) or in the past (historical fiction).

1.1.3. Words and Word Combinations Suggested for the Analysis of the Text

1. Introducing the text:

In the story (novel, extract, etc.) the author explains, (introduces, characterizes, portrays, comments on, touches upon, dwells on, describes (a scene), depicts (smb's role), pictures (smth), expresses his views on...).

In the beginning (middle, etc.) he points out, criticizes, makes an excursus into, accuses, gives a review of, reveals, exposes, makes a wide use of...

The author begins with ... the description of, the analyses of, a review of...

The story opens with an account of... , some critical remarks about...

Then (after that, further on, next) the author passes on to (goes on from... to... , goes on to say that, gives a detailed analyses (portrayal, etc.)

On the whole the author manages to describe (portray, etc.)...

The author brings to light the idea of...

The end of the story is in keeping with the title.

The author raises the most urgent problems of his time.

The book is written with profound intuition & understanding.

The except presents...

The work is tinged with sentimentality

The story is crowned with happy ending

The author has a firm grip on the reader's interest

We can feel the author's irony

To be in the focus of the writer's attention

Originality of style

Forcefulness of presentation

To draw one's subjects (characters) from everyday life (from one's own environment, etc.)

To turn to everyday life for one's subjects, characters

2. Speaking about the type (and genre) of the text:

it is a very powerful story (novel, etc.)
to hold the reader's attention (interest)
to keep the reader in suspense
the merit of the book lies in its...
the satire is not sustained
to have merits
to have some defects (limitations)
strong and weak points of the novel
the book is chiefly concerned with (chiefly deals with)
a lively narrative
the literary and artistic values (merits)
the spirit of optimism
the subject of the novel is drawn from life
a powerful book / a weak book
bitter satire on...
a vivid example of
an illustration of
subtle (profound, deep) analysis
the plot unfolds dynamically / slowly
the plots develops around / centers around
the novel is heavy with satire
the main idea is conveyed to the reader directly / indirectly.

3. Analyzing the text:

a) the selection (extract) given below presents a piece of narration, a description, character-drawing, a piece of dramatic prose, a psychological portrayal of personages intercepted with dialogues, a vividly drawn picture of...

b) the general slant of the text is humorous (satirical, sentimental, elevated, unemotional, pathetic), a matter-of-fact tone

to help the author to achieve a humorous effect

the satirical effect is heightened by

it served to create...

to give the description an emotional colouring the author uses...

the mood prevalent in the extract is...

to create the atmosphere of...the author uses...

to form a background for (these events)

to use epithets in reference to weather

to achieve an effect

to produce a comic effect

the story is written in dramatic (lyrical, pathetic, ironical) key

to fill the scene with vitality and dramatic tension

c) the extract (except) may be divided into... logically complete parts the extract clearly falls into...parts

the sentence serves as a turning point

to involve the reader into the events of the book

the sentence reveals the main idea of the text

the lines are suggestive of...

the main point the author is trying to make is...

to carry a deep social (psychological, etc.) message

to expose the evils of the society

to bring out the idea (a point, mood, feelings) more clearly...

to abandon (reject) the traditional form of narrative

the story is set in

the action takes place, begins, ends, etc.

distinctive traits (features)

the novels is (a little) lacking in action

as the plot goes on, as the story unfolds

an interesting (original) treatment of the subject
the story is a first-person narration
a clear (lively, swift, free-flowing, exciting) narrative
a conflict
the climax
the outcome (denouement)
the plot
subject-matter, content
the beginning of the plot
the development of the plot
the subplot
the action develops, the events unfold

d) characters (positive, negative); men characters, woman characters

the author shows the development of the character
the leading (main) characters
the central figures
to be vivid, life-like, realistic, well-defined
to depict smth in vivid (rich) colours
the author's skill in describing...
the narrator
to bring in (to introduce) a lot of (very few) characters
to draw character with convincing strokes
to represent the character truthfully, convincingly (to present, depict, portray)
insight into character, penetration into character
the character is merely sketched in
to describe a character through his action (feelings, attitude towards other people)
to characterize the personages through their behavior, speech, thoughts & mutual attitude

to draw, to depict, to portray, to delineate a character
to use direct (indirect) characterization amply (sparingly)
e) the author is at his best in the description of nature, etc.
his skill (mastery) in describing...
the language is vivid
with infinite skill, with subtle irony, stock (hackneyed) phrases,
expressions, metaphors, words, etc.
the author employs such artistic means as...
the sentence (text, etc.) is rich in epithets
this device is resorted to emphasize the idea expressed in a
sentence (passage)
an allusion to...
to make the sentence empathic the author...
key-word, key-sentence
the author selects his words with great precision

4. Additional phrases:

As the title indicates
As it is known
It is widely known that
As to the first part
In the first place
Before giving an appraisal of...
To begin with
First of all I'd like to remark
There is something else that should be mentioned
Moreover
As it has been mentioned above
It must be added
Nevertheless
On the whole, to sum up, in short, finally, generally speaking,
taking all into account, thus.

1.2. Commentary on Linguistic Phenomena

1.2.1. History of English

When analyzing a word from the historical point of view students can try different approaches to the problem:

1. The origin of the word.

Intrigue

This word belongs to the group of later French borrowings of 17th-18th centuries. As many words of this group it has retained a foreign appearance to the present day. The stress remains on the last syllable as in French. The word is pronounced with long [i:] indicated by the letter **i** like French words. It has a French spelling (the final letters **-ue** which are silent). All these facts prove that the word *intrigue* has not been completely assimilated in English.

2. Phonetic changes.

Child

The affricate [tʃ] goes back to O.E. velar (plosive voiceless) [k] which was palatalised before a front vowel [i] to [kʰ]. Toward the end of the O.E. period the palatal consonant developed to the affricate. In M.E. it was indicated by means of a special digraph **ch** which was introduced by French scribes.

The vowel [i] used to be a long vowel in O.E. (it was lengthened before the cluster **ld** in the 9th century). In Early N.E. it became a diphthong [ai] due to the Great Vowel Shift.

The plural form of the word, *children*, has a short vowel in the root. The lengthening of [i] did not take place because the cluster **ld** was followed by another consonant.

3. Grammar phenomena.

Children

The plural form of the noun *child* has a non-standard ending **-en**. In O.E. the noun *cild* (an **s**-stem, weak declension) took the ending **-ru**: *cild – cildru*. The ending of **n**-stems **-en** was added to the old forms of the plural in M.E. and later was preserved in N.E. As the ending **-en**

was especially active in the southern dialects we can suppose that the form children might have come from this source.

4. Complex analyses.

In this type of the analyses students have to take into consideration various aspects of one and the same word (the origin of the word and its spelling, the origin of the word and phonetic changes, grammar phenomena and spelling, etc). For example, the complex (and full) analyses of the word *child* comprises points 2 and 3 and also the information about the origin of this word (a native English word).

Here is the example of the verb **to give** complex analyses:

In O.E. this verb belonged to the group of strong verbs and formed its stems by means of vowel gradation (ablaut). Judging by the marker which followed the root vowel (a single consonant), the verb was included in class 5. The system of gradation of class 5 can be described as quantitative ablaut. The remains of it still can be clearly traced in the three forms of the verb: **give** – **gave** – **given**, which represent accordingly the infinitive and the present forms (i), the 3d person singular, past indicative (a) and the 2d participle (i), the former fourth form. At present the verb belongs to the group of irregular verbs.

Modern spelling and pronunciation of the verb can be traced back to ME. The letter *v* was introduced by the French scribes to denote the fricative voiced consonant [v] which in M.E. became a separate phoneme. The letter **g** which replaced O.E. *ȝ* was introduced to denote the sound [g]. But here it should be mentioned that in O.E. the initial *ȝ* was palatalised before a front vowel and later changed into [j] as in *yard*, *young* etc. The velar [g] of N.E. *give* could not result from phonetic development of palatal *ȝ*. Its only source could be the Scandinavian variant. We may suppose that the word *give* was borrowed from the Northern dialect where O.E. and Scandinavian variants might blend. According to the textbooks the form *give* is found in late M.E., in the 15th century.

The original ending of the infinitive was weakened in M.E. to [ə] which was lost in Late M.E. though it continued to be spelt as –e. This mute –e still can be seen at the end of the verb.

The word *give* belongs to the Germanic layer of the vocabulary and can be compared to the German verb *geben*. It is a native English word the phonetics of which was slightly influenced by the corresponding Scandinavian word.

Words and word combinations for history analysis

Old English, Middle English, New English, Early New English

Pre-written / prehistorical period

Loan-word (a French loan-word)

Borrowing (a borrowing from Latin)

To borrow a word

To adopt a word

To penetrate into English

International word

Productive

Conversion

Native root and borrowed affix

The suffix -ess used to derive names of female beings

This word is characterised as a late borrowing by some peculiarities of pronunciation

A digraph

Double letters

To be respelt

To introduce sh to indicate the new sibilant

The two-fold use of c which has survived today owes its origin to French: this letter usually stood for [s] before front vowels and for [k] before back vowels

The spelling of the word changed under Scandinavian influence.

The spelling of the word was brought closer to its Latin source.

The sound [u:], which was represented by the letter *u* in O.E., came to be spelt *ou*, the way it was spelt in French.

Mute *e*

The letter *e* was preserved in words having a long root vowel

An -e appeared in words which had not had it in ME

Strong verbs

Vowel gradation / ablaut

Quantitative ablaut

Qualitative ablaut

Weak verbs

Dental suffix

Preterite-present verbs / past-present verbs

Anomalous verbs

Strong declension

Weak declension

Vocalic stems (a-stems)

Consonantal stems (n-stems)

Root stems

Gender

Number

Case

Pronouns (personal, demonstrative, possessive)

Consonants

Plosive voiceless [k]

Voiced [g']

Fricative voiceless dental [f]

Fricative voiced dental [v]

Fricative mediolingual palatal [x'], [γ ']

Fricative back lingual velar [x], [γ ']

Affricate [t]

Palatalization

To be / become palatalized

The consonant is voiced intervocally and voiceless finally or initially

A positional variant of the phoneme

To become a separate phoneme

Consonant cluster / consonant sequence

[x] before t is lost and the preceding short vowel is lengthened

the digraph *gh* came to denote the consonant [f]

thus the word came to be pronounced [to:k]

in Early New English the clusters [sj, zj, tj, dj] changed into [ʃ],
 [ʒ], [tʃ], [dʒ] (sibilants changed into affricates)
 to be simplified
 the consonant [r] was vocalised finally and before consonants /
 vocalisation of r
 sonorants
 nasal sonorants were regularly lost before fricative consonants
 West Germanic lengthening of consonants
 The First Consonant Shift
 Verner' Law
 Vowels
 Levelling of the unstressed vowels
 To be weakened and reduced to a neutral vowel something
 like [ə]
 To be lengthened
 To be shortened
 Open syllables
 Closed syllables
 Monophthong
 Diphthong
 Diphthongization
 To develop into a diphthong
 The Great Vowel Shift
 Short vowels became long in open syllables
 The vowel [ə] of unstressed endings was lost
 [I:] has remained unchanged
 [I:] took part in the vowel shift
 The root-vowel interchange
 I-umlaut/ palatal mutation/I-mutation
 The vowel was fronted and made narrower

1.2.2. Grammar

Grammar Phenomena Analyses

I. 1) *At a moment when the outcome of our revolution was most in doubt, the father of our nation **ordered these words be read** to the people.*

It is a complex sentence with a causative infinitive passive construction formed by a causative verb **to order** and the infinitive **to read**.

2) *The only mildly dismaying thing was that **all the hotels and guesthouses appeared to be shut up** for the night.*

Here we observe the use of the infinitive predicative passive construction **Complex Subject**.

3) ***I watched them go**, then turned and walked off down the promenade as it began to spit with rain.*

The sentence contains the infinitive predicative construction – Complex Object.

4) *I hesitated in the shadows, **feeling like a street urchin**.*

5) *I lay for a long time **listening to the sea washing over the shingle below**, and eventually dropped off to a long, cold night of mumbled dreams in which **I found myself being pursued over Arctic ice floes by a beady-eyed Frenchman** with a catapult, a bag of bolts, and an uncanny aim...*

The forth sentence contains a participial construction in the function of an adverbial modifier of attendant circumstances (or manner).

The fifth sentence is interesting from the point of at least two grammar phenomena – the chain of –ing forms (participles I) – **listening, washing** used in the function of an adverbial modifier of attendant circumstances (or manner) and attribute; and participial passive construction

II. a) *You have made our social fabric **stronger**, our families **healthier** and **safer**, our people **more prosperous**.*

Here we observe several instances (a chain) of comparative degree of the adjectives **strong** – **stronger**, **healthy** – **healthier**, **safe** –

safer formed synthetically and of the adjective **prosperous** – **more prosperous**, formed analytically.

b) *Our economy is breaking records, with more than 22 million new jobs, **the lowest** unemployment in 30 years, **the highest** home ownership ever, **the longest** expansion in history.* The sentence contains the adjectives in the superlative degree – **low** – **the lowest**, **high** – **the highest**, **long** – **the longest**.

Words and word combinations for grammar analysis

Grammatical structure

Synthetic and analytical languages

Analytical forms (Tense and Aspect verb-forms; the Passive Voice; the analytical form of the Subjunctive Mood)

Endings

Inner flexions: (man-men, speak-spoke)

Substitutes: (one, that, do)

Parts of speech – the noun, the adjective, the pronoun, the numeral, the verb, the adverb, the words of the category of state, the modal words, the interjection

The preposition, the conjunction, the particle, the article

Morphological characteristics: number, case, gender

Syntactical characteristics: the subject, object, attribute, predicate, predicative, prepositional indirect object, adverbial modifier

Morphological composition **of nouns**: simple, derivative and compound nouns

Productive noun-forming suffixes: reader, teacher, worker; dramatist, telegraphist; actress, hostess, heiress; madness, blackness, imperialism, nationalism

Unproductive suffixes: childhood, manhood, freedom, friendship, development, importance, dependence, cruelty, generosity

Classification of nouns: proper nouns, common nouns, class nouns, nouns of material, collective nouns, abstract nouns

The definite, indefinite, zero **article**

Substantivized **adjectives**

Personal, possessive, reflexive, reciprocal, demonstrative, interrogative, relative, conjunctive, defining, indefinite, negative **pronouns**

Grammatical categories of **the verb**: person, number, tense, aspect, voice and mood

Transitive and intransitive verbs

The finite forms / The non-finite forms of the verb

Morphological structure: simple (read, live), derived (i.e. having affixes: magnify, captivate, undo), compound (i.e. consisting of two stems: daydream), composite (consisting of a verb and a postposition of adverbial origin: sit down, go away, give up)

The basic forms of the verb: the Infinitive, Past Indefinite, Participle II.

Regular verbs, irregular verbs, mixed verbs

Syntactic function of verbs: notional, auxiliary, link verbs

Tenses: the Present Indefinite, the Past Indefinite, the Future Indefinite, the Present Continuous, the Past Continuous, the Future Continuous, the Future Continuous in the Past, the Present Perfect, the Past Perfect, the Future Perfect, the Future Perfect in the Past, the Present Perfect Continuous, the Past Perfect Continuous, the Future Perfect Continuous

The Passive Voice

Modal verbs, modal constructions

Mood: the Indicative mood, the Imperative mood, the Subjunctive mood (Subjunctive I, Subjunctive II), the Suppositional mood, the Conditional mood

The Non-finite forms of the verb (The Verbals): the Infinitive, the Participle I, II, the Gerund

The Predicative Constructions: Complex Object, Complex Subject – the Subjective, Objective Infinitive, the For-to Infinitive Construction, Participial Constructions; the Nominative Absolute Participial Construction, the Prepositional Absolute Construction

The Predicate: the simple predicate, the compound predicate (the compound nominal predicate, the compound verbal predicate (modal, aspect); the predicative

The Compound sentence

The Complex sentence – a principal clause and one or more subordinate clauses: subject clauses, predicative clauses, object clauses, attributive clauses, adverbial clauses (of time, of cause, of purpose, of condition, of concession, of result, of manner, of comparison), parenthetical clauses

The sequence of tenses

Indirect speech

Indirect questions

Punctuation: a comma, a full stop, period, a dash, brackets, colon, semicolon, inverted commas, exclamatory mark, question mark, quotation marks, dots

Homogeneous members

1.2.3. Vocabulary

Mind (n) In the text we come across the noun *mind* in the expression *to change one's mind* which means 'to alter one's purpose, to change one's decision' – 'передумать, перерешить'.

She had come with the hope that at the last moment he would change his mind and call the trip off (*Two Weeks in Another Town* by Irwin Shaw)

Some other word combinations with the noun mind:

To make up one's mind – 'to come to a decision' – 'решить', for example *It's high time to make up our minds where to go for a summer holiday.*

To be in two minds – 'to hesitate' – 'колебаться, находиться в нерешительности'.

I'm still in two minds which scarf to choose. Will you help me?

To bear something in mind – 'to remember something, to keep in the memory' – 'помнить, иметь в виду'.

Please keep in mind that you promised to call her at two o'clock.

To give a piece of one's mind – 'to tell him frankly what one thinks of him, his behavior, etc.' – 'высказывать кому-либо откровенно свое мнение'.

I'm afraid I'll have to give him a piece of my mind – I'm getting sick and tired of his laziness.

To one's mind – 'according to one's way of thinking, in one's opinion' – 'по чьему-либо мнению'.

Now, with the new curtains on the window your room, to my mind, looks very cosy.

Proverb: *Out of sight, out of mind* (С глаз долой, из сердца вон).

To mind (v) has the following meanings:

- a) 'to pay attention to; to remember; be careful (about)' – 'помнить, быть осторожным, не забывать': *Mind the step!* – Осторожно, ступенька! *Mind the dog!* – Осторожно, здесь собака! *Mind your own business!* – Не вмешивайся не в свое дело!
- b) When used in polite requests, interrogative, negative and conditional sentences mind means 'object to, dislike, be troubled by' – 'иметь что-либо против, возражать': *He doesn't mind the cold weather a bit. Do you mind if I smoke?*

1.2.4. Stylistics

Physical description is the most obvious way in which a character can be given a concrete presence. Such detail may be provided by the author or by other characters. It is important to decide whose view is being given so that the reliability of the description can be assessed.

Aleph, the 'beauty', was pale in complexion, her skin (of course innocent of make-up) faintly glowing, her face from a large brow tapering into an oval form, her eyes, beneath long, almost straight dark eyebrows, large and dark brown, thoughtful, expressive of sympathy, also of judgment, her hair, a dark shining chestnut color, a lively complex of curls which framed her face and cascaded in orderly disorder to her long slim pale neck.

The Green Knight by Iris Murdoch

Murdoch provides a lot of details about the character, distinguishing between the narrator's viewpoint and that of other characters by using inverted commas to highlight the **abstract noun** in parenthesis, *beauty*. Certain **modifiers**, like *large*, *long* and *dark* are repeated to emphasize key qualities of Aleph. These physical qualities give a visual image of the girl, but abstract nouns like *sympathy* and *judgement* build up a more complex portrait. Other modifiers like *lively* and the present participle *shining* and the paradox of *orderly disorder*, although actually describing the girl's hair, also suggest something about her character. The parenthesis emphasizes that this girl is a natural beauty and the adverbial expressing certainty, of course, suggests that readers should have guessed this for themselves.

In the only long **sentence** here, Murdoch manages to convey precisely many physical and personal details about Aleph. It is made up from a sequence of S P C clauses in which the stative verb *to be* is omitted. No explicit metaphorical language is used because the portrait relies on literal description, but Murdoch makes sure that readers realize the **symbolic** value of the physical details. The positive **connotations** of the chosen lexical units and the asyndetic **listing** of the details about Aleph's *skin*, *eyes*, *hair* and *face* persuade the reader to like the character just as the narrator clearly does.

Apart from information provided by the author, what characters say, do and think is also an important means of characterization. Direct speech and thought (inner monologue and stream of consciousness) reflect the characters as they really are, without apparent intervention of the writer or other characters.

Words and word combinations for vocabulary and stylistic analysis

Stylistically Neutral words

Stylistically marked words

Informal (Colloquial words: literary, familiar, low; slang words; dialect words)

Formal (learned words: literary, words of scientific prose, officialese, modes of poetic diction; archaic and obsolete words; professional terminology)

International words

Etymological doublets

Translation-Loans

Etymological and stylistic characteristics of words

Word-building

Affixation

Productive/ non-productive affixes

Semantics of affixes

Semi-affixes

Conversion

Composition

Shortening (Contraction)

Sound-Imitation (onomatopoeia)

Reduplication

Back-Formation (Reversion)

Polysemy

Semantic structure of the word

Types of semantic components

Meaning and context

Development and change of meaning

Transference based on resemblance (Similarity)

Contiguity

Broadening (Generalization) of meaning

Narrowing (Specialization) of meaning

Homonyms

Synonyms

Euphemisms

Antonyms

The dominant synonym

Phraseology: word-groups with transferred meanings

1.2.5. Translation of Lexical Units

The expression ‘Secretary of Housing and Urban Development’ is lexically non-bound so it should be translated the following way. First you look up the permanent equivalents for each word of the expression:

Secretary – 1) секретарь, 2) руководитель организации, 3) министр, 4) наперсник.

Housing – 1) жилищные условия, 2) жилищное строительство, 3) предоставление жилья, 4) убежище, 5) корпус.

Urban – городской.

Development – 1) развитие, 2) раскрытие, 3) результат, 4) событие, 5) предприятие, 6) разработка.

Then you choose the most suitable equivalent or use transformation. The word ‘secretary’ has several Russian partial equivalents so you choose the one that fits the context (the text about political development of the USA) – «министр» (partial absolute equivalent).

The word ‘housing’ does not have an equivalent in Russian. Therefore you use addition to convey its meaning – «жилищное строительство» (**addition**). Translating the adjective ‘urban’ you use a partial absolute equivalent «городской» (it is partial because the Russian word is more semantically developed). For the word ‘development’ you choose a partial absolute equivalent «развитие» because of its contextual suitability. Finally the translation of ‘Secretary of Housing and Urban Development’ is «министр жилищного строительства и городского развития».

Words and word combinations for translation analysis

Choosing a lexical equivalent:

- permanent equivalent
- a) full equivalent
- b) partial equivalent
- c) absolute equivalent
- d) relative equivalent
- contextual equivalent

International lexical units:

- transcriptional equivalent
- Russian equivalent
- translator’s false friend

Using transformation:

- addition
- omission
- replacement
- a) generalization
- b) concretization
- c) antonymous translation
- d) logical development

**Non-equivalent words
and expressions:**

- transcription or transliteration
- literal translation
- approximate translation
- descriptive translation

B. Phraseological expression or phrase

- using a phraseological equivalent
- using a phraseological analogue
- literal translation
- descriptive translation

lexical unit – лексическая единица

lexically non-bound expression – свободное словосочетание

lexical equivalent – лексическое соответствие

permanent equivalent – устойчивый эквивалент

full equivalent – полный эквивалент

partial equivalent – частичный эквивалент

absolute equivalent – абсолютный эквивалент

relative equivalent – относительный эквивалент

contextual equivalent – вариантное/ контекстуальное

соответствие

transformation – переводческая трансформация

addition – добавление

omission – опущение

replacement – замена

generalization – генерализация

concretization – конкретизация

antonymous translation – антонимический перевод

logical development – смысловое развитие

international lexical units – интернациональная лексика

transcriptional equivalent – заимствованный эквивалент

translator's false friend – ложный друг переводчика

non-equivalent words – безэквивалентная лексика
literal translation – калькирование, буквальный перевод
approximate translation – приближенный перевод
descriptive translation – описательный перевод
phraseological expression – фразеологическая единица
phraseological equivalent – фразеологический эквивалент
phraseological analogue – фразеологический аналог

1.3. Communicative Failures Analysis

1. Analyze communicative failures according to the following model:

- 1) Introduce the communicative situation (participants, time, place, communication topic) and give the definition of its type.*
- 2) Analyze the reasons of communicative failure(s) (age and gender identity, social status, language and culture competence, emotional state, perception stereotypes, speech and behavior intentions and conventions, etc.).*
- 3) Suggest possible options of solving the problem.*

Use the following words and word combinations to analyze the situation from the points mentioned above:

Rendering the context and the outcome of the situation:

In the fragment (extract, passage, excerpt, etc.) the author introduces (portrays, describes (a scene), depicts (smb's role), pictures (smth) ...)

In the beginning (middle, etc.) he reveals (exposes ...)

Then (after that, further on, next) the author passes on to (goes on to say that, gives a detailed analyses (portrayal, etc.)

The action takes place, begins, ends, etc.

The outcome (solution, denouement)

The action develops, the events unfolds

To make the sentence empathic the author ...

The author selects his words with great precision

As a result both interlocutors fulfill (realize) their communicative intentions

The given (described) communication can be considered (in)effective

The communicative intentions of speakers were partly achieved

To use (employ) communicative skills (verbal, non-verbal, tone of voice ...), empathy, tolerance, patience, understanding

Predictable (possible) ways to repair the communication failure

Successful cross cultural communication

Additional phrases:

As it is known

It is widely known that

To begin with

First of all I'd like to remark

There is something else that should be mentioned

Moreover

As it has been mentioned above

As far as smth is concerned

It must be added

Nevertheless

It is true that ... / clear that ... / noticeable that ...

One should note here that ...

Another way of looking at this question is to ...

One should, nevertheless, consider the problem from another angle

Perhaps we should also point out the fact that ...

It would be unfair not to mention the fact that ...

We cannot ignore the fact that ...

One cannot possibly accept the fact that ...

From these facts, one may conclude that ...

Which seems to confirm the idea that ...

On the whole, to sum up, in short, finally, generally speaking, taking all into account, thus.

Consider the following **model** of a communicative situation analysis:

“My daughter had a friend over last night for dinner. They sat at the table on a bench seat. As they waited for dinner to be ready they joked around, pushing each other. Finally in exasperation I told my daughter to stop kidding around and come help do the finishing touches for dinner. My daughter ignored me. I walked over to my daughter, leaned toward her and looked her squarely in the eyes. “Heather, I need your help to get dinner done so we can eat.” She didn’t say anything. She just sat there and stared at me. “I’m getting angry because your mother and I have been in the kitchen for an hour and even when we asked for someone to set the table you wouldn’t come.” She just stared at me. I raised my voice: “Are you listening to me?” “You don’t have to shout. All you have to say is please,” she responded. “What do you want me to do?” “Please finish setting the table and then tear lettuce, cut up tomatoes, and celery for a salad.” Although reluctantly, she got up from the bench and helped.”

The participants are father, his daughter and the daughter’s friend. It is afternoon and the characters are going to have dinner. The situation takes place in the house, the parents are in the kitchen, their daughter and her friend are in the room waiting for dinner. The father is cooking dinner and turns to his daughter asking her for help but she ignores his requests, because her father’s speech sounds rude to her and makes her feel hurt. Finally she agrees to help her parents but she does it unwillingly and even reluctantly.

This situation presents an interpersonal communication between the representatives of two generations: fathers and their children. One of the characteristic features of such situations is their conflict implication.

The reasons of such situations are usually the following: there comes the moment when parents and children become opposed to each other and they neglect the necessity to understand the needs of both sides and consider their age, social status, their mutual relationships. They are beyond being aware of it.

To come out of this complex situation means to show patience, tolerance, tactfulness, reserve, the need to put oneself into position of another, and have a desire to prevent such conflicts that would mean parents’ intention to diminish breeches of upbringing.

PART II. SUPPLEMENTARY READING TO STATE EXAM

2.1. Authors: Biography and Creative Activity

Boyd, W.

Bryson, B.

Capote, T.

Christie, A.

Fox, K.

Fry, S.

Hewitt, K.

Jerome, J.

Maugham, W.S.

Mikes, G.

Pei, M.

Pinker, S.

Saroyan, W.

Tannen, D.

Twain, M.

Wilde, O.

WILLIAM BOYD

(1952–)

William Boyd has received world-wide acclaim for his novels. They are: *A Good Man in Africa* (1981, winner of the Whitbread Award and the Somerset Maugham Prize) *An Ice Cream War* (1982, shortlisted for the 1982 Booker Prize and winner of the John Llewellyn Rhys Prize), *Stars and Bars* (1984), *The New Confessions* (1987), *Brazzaville Beach* (1990, winner of the McVitie Prize and the James Tait Black Memorial Prize), *The Blue Afternoon* (1993, winner of the 1993 Sunday Express Book of the Year Award and the Los Angeles Times Book Award for Fiction, 1995), *Armadillo* (1998) and *Any Human Heart* (2002, winner of the Prix Jean Monnet). His novels and stories have been published around the world and have been translated into over thirty languages. He is also the author of a collection of screenplays and a memoir of his schooldays, *School Ties* (1985); and three collections of short stories: *On the Yankee Station* (1981), *The Destiny of Nathalie 'X'* (1995) and *Fascination* (2004). He also wrote the speculative memoir *Nat Tate: an American Artist* – the publication of which, in the spring of 1998, caused something of a stir on both sides of the Atlantic. A collection of his non-fiction writings, 1978-2004, entitled *Bamboo*, was

published in October 2005. His ninth novel, *Restless*, was published in September 2006 (Costa Book Award, Novel of the Year 2006) and his tenth novel, *Ordinary Thunderstorms*, published September 2009. His most recent novel is *Waiting For Sunrise* which was published in February 2011.

Born in Accra, Ghana, in 1952, Boyd grew up there and in Nigeria. He was educated at Gordonstoun School and attended the universities of Nice (Diploma of French Studies) and Glasgow (M. A. Hons in English and Philosophy) and Jesus College, Oxford, where he studied for a D. Phil in English Literature. He was also a lecturer in English Literature at St. Hilda's College, Oxford, from 1980-83. He is a Fellow of the Royal Society of Literature and an Officier de l'Ordre des Arts et des Lettres. He has been presented with honorary Doctorates in Literature from the universities of St. Andrews, Stirling, Glasgow and Dundee. In 2005 he was awarded the CBE.

His screenwriting credits include *Stars and Bars*, *Mr Johnson*, *Aunt Julia and the Scriptwriter*, *Chaplin*, *A Good Man in Africa* and *Man to Man*. He adapted Evelyn Waugh's *Scoop* for television (1988) and also Waugh's *Sword of Honour* trilogy (2001). His film about Shakespeare and his sonnets – *A Waste of Shame* – was made in 2005 for BBC 4.

He is married and divides his time between London and South West France.

BILL BRYSON

(1951–)

Bill Bryson's bestselling travel books include *The Lost Continent*, *Neither Here Nor There* and *Notes from a Small Island*, which in a national poll was voted the book that best represents Britain. His acclaimed book on the history of science, *A Short History of Nearly Everything*, won the Royal Society's Aventis Prize as well as the Descartes Prize, the European Union's highest literary award.

Bryson has written books on language, on Shakespeare, and on his own childhood in the hilarious memoir *The Life and Times of the Thunderbolt Kid*. His last critically lauded bestsellers were on history – *At Home: a Short History of Private Life*, and *One Summer: America 1927*.

Another travel book, *A Walk in the Woods*, has now become a major film starring Robert Redford, Nick Nolte and Emma Thompson. Bryson's new book, *The Road to Little Dribbling: More Notes from a Small Island* came out in autumn 2015.

Bill Bryson was born in the American Mid-West, and is now living back in the UK. A former Chancellor of Durham University, he was President of Campaign to Protect Rural England for five years, and is an Honorary Fellow of the Royal Society.

TRUMAN CAPOTE

(1924–1984)

An American writer, whose work was praised for its technical virtuosity and keen observations.

Born in New Orleans, Louisiana, Capote was educated chiefly at Trinity School and Saint John's Academy, both in New York City. His first novel, *Other Voices, Other Rooms*, about a Southern boy's recognition of his homosexuality, was published in 1948, when Capote was 23 years old. Capote often drew on his Southern background for his work. His other books include *A Tree of Night and Other Stories* (1949), *The Grass Harp* (1951), *The Muses Are Heard* (1956), and *Breakfast at Tiffany's* (1958). His widely acclaimed *In Cold Blood* (1966), which Capote called a "nonfiction novel," mixes fact and fiction in its account of the murder of four family members in Garden City, Kansas. This and several other novels and short stories have been made into films, among them *Breakfast at Tiffany's* and *A Christmas Memory*. Regarding his novel *The Grass Harp*, Capote once remarked to his editor, "It is very real to me, more real than anything I've ever written, probably ever will." *Music for Chameleons* (1980) is a collection of essays. Capote wrote the script for the musical stage

play *House of Flowers* (1954) and collaborated on the scenario of the motion picture *Beat the Devil* (1954).

In addition to his winning the O. Henry Memorial Short Story Prize twice, Capote was a member of the National Institute of Arts and Letters. He died in August 1984 shortly before his sixtieth birthday, already a legend for his literary achievements as well as his flamboyant and dazzling personal life.

Truman Capote's short novel *Breakfast at Tiffany's* displays a romantic and charming, yet anguishing and heart wrenching drama. Capote paints characters that the reader can recall as if they are remembering a dream of someone they once knew. The beauty and witty naiveté of Holly Golightly is balanced only by her extreme sadness. The novel showcases Capote's talent for writing comedy touched with remorse, and a story charismatic and filled with emotion. Published in 1958, *Breakfast at Tiffany's* inspired women to pack their bags and seek their fortunes in New York all over the country. Holly Golightly has taken her place as an American fictional icon, and of all his characters, Capote himself said that she was always his favorite.

At the very beginning of the 1960-s Truman was riding high on the success of his novella *Breakfast at Tiffany's*. It was made into a '61 movie starring the unforgettable Audrey Hepburn, though he himself thought Marilyn Monroe would have been a better Holly Golightly. About Hollywood, Truman himself once said, "They can ruin your book ... they cast Audrey Hepburn in my *Breakfast at Tiffany's*, and I adore Audrey, but she was miscast – she is no hillbilly, nor, really, a tomboy. Jodie Foster would be ideal in a remake." Though many socialites at the time thought they were the person on whom he'd based Holly, she actually was a composite of a half-dozen women he knew. After its success, he then virtually retired to live off his fame and hang with the jet set, later getting the nickname "the tiny terror" for his proclivity for good gossip. He also starred in the documentary *A Visit with Truman Capote* ('66) and threw the decade's biggest party, the infamous, exclusive, legendary Black and White Ball at the Plaza Hotel. With literary success came

social celebrity. The young writer was lionized by the high society elite, and was seen at the best parties, clubs, and restaurants.

Throughout his writing career critics have been both generous and praising to Capote but also disfavoring, harsh, and sometimes utterly stingy. *Breakfast at Tiffany's* was no exception. Where one critic called it “an unbelievable melodrama” another said “although it is not free of Capote’s faults, seems to me the best thing he has done yet”. Whatever the criticism, be it good or bad, Capote shows an undeniable flair for character, humor, and virtue. Some call him unrealistic, fanciful, and indifferent to moral issues but no matter what they say, it is undeniable that Capote remains, and will remain an influential writer long after his death.

AGATHA CHRISTIE

(1891–1976)

English detective novelist and playwright whose books have sold more than 100,000,000 copies.

Educated at home by her mother, she began writing detective fiction while working as a nurse during World War I. Her first novel, *The Mysterious Affair at Styles* (1920), introduced Hercule Poirot, her eccentric and egotistic Belgian detective, who reappeared in about 25 novels and many shorter stories before returning to Styles, where in *Curtain* (1975) he died. The elderly spinster Miss Jane Marple, her other principal detective figure, first appeared in *Murder at the Vicarage* (1930). Christie’s first major recognition came with *The Murder of Roger Ackroyd* (1926), which was followed by some 75 novels that usually made best-seller lists and were serialized in popular magazines in England and the United States. Her plays include *The Mousetrap* (1952), which set a world record for the longest continuous run at one theatre (8,862 performances – more than 21 years – at the Ambassadors Theatre, London) and then moved to another theatre; and *Witness for the Prosecution* (1953), which, like many of her works, was adapted into a very successful film (1958). Other notable film adaptations include *Murder on the Orient Express* (1934; 1974) and *Death on the Nile* (1937; 1978).

Agatha Christie domesticated murder which perhaps no other author had done before or since and transformed it into nothing more perilous than an intrigue game of chess or a satisfactory crossword puzzle. All her life she abhorred violence and blood and constantly confessed that she had no knowledge of the usual implements used for murder. "I know nothing about pistols and revolvers, which is why I usually kill off my characters with a blunt instrument or better with poisons. Besides poisons are neat and clean and really exciting... I do not think I could look a really ghastly mangled body in the face. It is the means that I am interested in. I do not usually describe the end, which is often a corpse."

Her first marriage, to Colonel Archibald Christie, ended in divorce in 1928. After her marriage in 1930 to the archaeologist Sir Max Mallowan, she spent several months each year on expeditions in Iraq and Syria with him. She also wrote romantic, nondetective novels, such as *Absent in the Spring* (1944), under the pseudonym Mary Westmacott. Her *Autobiography* (1977) appeared posthumously. She was created a Dame of the British Empire in 1971.

KATE FOX

Kate Fox is a social anthropologist and bestselling author of popular social science books. She is also a Fellow of the Institute for Cultural Research.

Kate Fox is the daughter of anthropologist Robin Fox. As a child she lived in the UK, the United States, France, and Ireland. She studied for an undergraduate degree in anthropology and philosophy at Cambridge University. In 1989 she became co-director of MCM Research Ltd., and continues to provide consulting services.

Kate's work involves research, publications, lectures and broadcasts on many aspects of human behaviour and social relations, including: social and cultural aspects of drinking; flirting and courtship; beauty and body-image; gossip; aggression, disorder and violence; young people's attitudes and habits; individualism; the social impact of mobile phones; sex differences in risk taking; social

aspects of horseracing; health scares and other health issues; celebrations; the psychology of smell and scent; manners and etiquette; the English national character; the meaning of chips.

Kate's most recent book is the bestseller *Watching the English: The Hidden Rules of English Behaviour*, published by Hodder & Stoughton in 2004, which has sold half a million copies, and is being translated into Chinese, Polish and Russian. In this book, Fox does an anthropological analysis by conducting experiments and uses participant observation to discover the unwritten rules that makes an English person English. She tries to explain the cultural norms of the English, which are seen as peculiar by people who aren't English.

She is also the author of *The Racing Tribe: Watching the Horsewatchers*; *Passport to the Pub: The Tourists' Guide to Pub Etiquette* and *Pubwatching with Desmond Morris*. Kate is the co-author, with Dr Peter Marsh, of *Drinking and Public Disorder*.

Kate is regularly invited to speak at literary festivals as well as guest lectures at Oxford University, Oxford Brookes, University of Kent, Chatham House, etc. She gave the Christmas Lecture at the Royal Geographical Society in 2005.

She is frequently quoted in the Press and interviewed on radio and television, on all types of programmes, from Radio 4 Today, Radio 3 Nightwaves and BBC4/BBC2/Channel 4 documentaries, to more lightweight interviews with Jeremy Clarkson and Richard and Judy. Kate has also been a regular columnist for *Psychologies* magazine.

Kate is currently working on her next book, which will examine many aspects of 21st-century life and obsessions – including mobile phones, social media, online dating, shopping, celebrity, reality TV, computer games, selfies, etc. – from an evolutionary/anthropological perspective.

STEPHEN FRY

(1957–)

Stephen John Fry (born 24 August 1957) is an English comedian, actor, writer, presenter, and activist.

After a troubled childhood and adolescence, during which he was expelled from two schools and spent three months in prison for credit card fraud, he secured a place at Queens' College, Cambridge, where he studied English literature. While at university, Fry became involved with the *Cambridge Footlights*, where he met his long-time collaborator Hugh Laurie. As half of the comic double act *Fry and Laurie*, he co-wrote and co-starred in *A Bit of Fry & Laurie*, and took the role of Jeeves (with Laurie playing Wooster) in *Jeeves and Wooster*.

Fry's acting roles include a Golden Globe Award-nominated lead performance in the film *Wilde*, *Melchett* in the BBC television series *Blackadder*, the title character in the television series *Kingdom*, a recurring guest role as Dr. Gordon Wyatt on the crime series *Bones*, and as Gordon Deitrich in the dystopian thriller *V for Vendetta*. He has also written and presented several documentary series, including the Emmy Award-winning *Stephen Fry: The Secret Life of the Manic Depressive*, which saw him explore his mental illness. He is also the long-time host of the BBC television quiz show *QI*.

Besides working in television, Fry has contributed columns and articles for newspapers and magazines and written four novels and three volumes of autobiography, *Moab Is My Washpot*, *The Fry Chronicles* and *More Fool Me*. He also appears frequently on BBC Radio 4, starring in the comedy series *Absolute Power*, being a frequent guest on panel games such as *Just a Minute*, and acting as chairman for *I'm Sorry I Haven't a Clue*, where he was one of a trio of hosts who succeeded the late Humphrey Lyttelton. Fry is also known for his voice-overs, reading all seven of the *Harry Potter* novels for the UK audiobook recordings.

Since the publication of his first novel, *The Liar* (1991), Fry has written three further novels, several non-fiction works and three volumes of autobiography. *Making History* (1997) is partly set in an alternative universe in which Adolf Hitler's father is made infertile and his replacement proves a rather more effective Führer. The book won the Sidewise Award for Alternate History. *The Hippopotamus* (1994) is about Edward (Ted / Tedward) Wallace and his stay at his old friend Lord Logan's country manor in Norfolk. *The Stars' Tennis Balls* (2000) is a modern retelling of *The Count of Monte Cristo*.

Fry's book *The Ode Less Travelled: Unlocking the Poet Within* is a guide to writing poetry.

When writing a book review for *Tatler*, Fry wrote under a pen name, Williver Hendry, editor of *A Most Peculiar Friendship: The Correspondence of Lord Alfred Douglas and Jack Dempsey*, a field close to his heart as an Oscar Wilde enthusiast. Once a columnist in *The Listener* and *The Daily Telegraph*, he now writes a weekly technology column in the Saturday edition of *The Guardian*. His blog attracted more than 300,000 visitors in its first two weeks.

KAREN HEWITT

Karen Hewitt (The Oxford University Institute for Slavonic Studies) is a literary critic, a specialist in study of culture, an honorary professor at Perm University. She is the author of the well-known and highly appreciated book *Understanding Britain* published in Great Britain as well as in Russia. This book is a personal account of Britain and of British life specially written for the Russian reader. The author tried to answer some of the questions put to her by readers about the differences between British society and "Russian-in-Transition". Karen Hewitt published several books, among them: *Understanding English Literature*, *Contemporary British Stories* (introduction and commentary).

JEROME KLAPKA JEROME

(1859–1927)

Jerome Klapka Jerome was a renowned English writer and humorist. He is best known for his humorous and comic masterpiece "Three Men in a Boat", apart from his other notable works of literature. He was born on 2nd May, 1859 in Caldmore, Walsall, England, and was raised amidst poverty in London.

Jerome left school at the age of 14, working first as a railway clerk, then as a schoolteacher, an actor, and a journalist. His first book, *On the Stage—and Off*, was published in 1885, but it was with the publication of his next books, *The Idle Thoughts of an Idle Fellow* (1886) and *Three Men in a Boat* (1889), that he achieved

great success; both books were widely translated. From 1892 to 1897 he was a coeditor of *The Idler*, a monthly **magazine** that he had helped found, which featured contributions by writers such as Eden Phillpotts, Mark Twain, and Bret Harte.

Jerome's many other works include *Three Men on the Bummel* (1900) and *Paul Kever* (1902), an autobiographical novel. He also wrote a number of plays. A book of Jerome's memoirs, *My Life and Times*, was published in 1926.

Jerome died at the age of 68 on 14th June, 1927.

WILLIAM SOMERSET MAUGHAM

(1874–1965)

English playwright, novelist, and short story writer whose work is characterized by a clear unadorned style, cosmopolitan settings, and a shrewd understanding of human nature. He was one of the most popular authors achieving recognition as the highest paid of his profession during the 1930s.

Maugham was orphaned at the age of 10; he was brought up by an uncle and educated at King's School, Canterbury. After a year at Heidelberg, he entered St. Thomas' medical school, London, and qualified as a doctor in 1897. He drew upon his experiences as an obstetrician in his first novel, *Liza of Lambeth* (1897), and its success, though small, encouraged him to abandon medicine. He traveled in Spain and Italy and in 1908 achieved a theatrical triumph – four plays running in London at once – that brought him financial security. During World War I he worked as a secret agent. After the war he resumed his interrupted travels and, in 1928, bought a villa on Cape Ferrat in the south of France, which became his permanent home.

His reputation as a novelist rests primarily on four books: *Of Human Bondage* (1915), a semi-autobiographical account of a young medical student's painful progress toward maturity; *The Moon and Sixpence* (1919), an account of an unconventional artist, suggested by the life of Paul Gauguin; *Cakes and Ale* (1930), the story of a famous novelist, which is thought to contain caricatures of Thomas

Hardy and Hugh Walpole; and *The Razor's Edge* (1944), the story of a young American war veteran's quest for a satisfying way of life. Maugham's plays, mainly Edwardian social comedies, soon became dated, but his short stories have increased in popularity. Many portray the conflict of Europeans in alien surroundings that provoke strong emotions, and Maugham's skill in handling plot, in the manner of Guy de Maupassant, is distinguished by economy and suspense. In *The Summing Up* (1938) and *A Writer's Notebook* (1949) Maugham explains his philosophy of life as a resigned atheism and a certain skepticism about the extent of man's innate goodness and intelligence; it is this that gives his work its astringent cynicism.

Among his short stories, some of the most memorable are those dealing with the lives of Western, mostly British, colonists in the Far East, and are typically concerned with the emotional toll exacted on the colonists by their isolation. Some of his more outstanding works in this genre include *Rain*, *Footprints in the Jungle*, and *The Outstation*. *Rain*, in particular, which charts the moral disintegration of a missionary attempting to convert the Pacific island prostitute Sadie Thompson, has kept its fame and been made into a movie several times. Maugham said that many of his short stories presented themselves to him in the stories he heard during his travels in the outposts of the Empire. He left behind a long string of angry former hosts, and a contemporary anti-Maugham writer retraced his footsteps and wrote a record of his journeys called *Gin and Bitters*. Maugham's restrained prose allows him to explore the resulting tensions and passions without descending into melodrama. His *The Magician* (1908) is based on British occultist Aleister Crowley.

Maugham was one of the most significant travel writers of the inter-war years, and can be compared with contemporaries such as Evelyn Waugh and Freya Stark. His best efforts in this line include *The Gentleman in the Parlour*, dealing with a journey through Burma, Siam, Cambodia and Vietnam, and *On a Chinese Screen*, a series of very brief vignettes which might almost be notes for short stories that were never written.

Commercial success with high book sales, successful play productions and a string of film adaptations, backed by astute stock market investments, allowed Maugham to live a very comfortable life. Small and weak as a boy, Maugham had been proud even then of his stamina, and as an adult he kept churning out the books, proud that he could.

Yet, despite his triumphs, he never attracted the highest respect from the critics or his peers. Maugham himself attributed this to his lack of “lyrical quality”, his small vocabulary and failure to make expert use of metaphor in his work.

It seems equally likely that Maugham was underrated because he wrote in such a direct style. There was nothing in a book by Maugham that the reading public needed explained to them by critics. Maugham thought clearly, wrote lucidly, and expressed acerbic and sometimes cynical opinions in handsome, civilized prose. He wrote in a time when experimental modernist literature such as that of William Faulkner, Thomas Mann, James Joyce and Virginia Woolf was gaining increasing popularity and won critical acclaim. In this context, his writing was criticized as “such a tissue of clichés that one’s wonder is finally aroused at the writer’s ability to assemble so many and at his unfailing inability to put anything in an individual way”.

Maugham’s public account of his abilities remained modest; toward the end of his career he described himself as “in the very first row of the second-raters”. In 1954, he was made a Companion of Honour.

GEORGE MIKES

(1912–1987)

George Mikes was a Hungarian-born British author most famous for his commentaries on various countries. *How to be an Alien* poked gentle fun at the English, including a one-line chapter on sex: “Continental people have sex lives; the English have hot-water bottles.” Subsequent books dealt with (among others) Japan (*The Land of the Rising Yen*), Israel (*Milk and Honey*, *The Prophet*

Motive), the USA (*How to Scrape Skies*), and the United Nations (*How to Unite Nations*), Australia (*Boomerang*), and the British again (*How to be Inimitable*, *How to be Decadent*), and South America (*How to Tango*). Other subjects include God (*How to be God*), his cat (*Tsi-Tsa* 1978) and wealth (*How to be poor* 1983).

Mikes narrated a BBC television report of the Hungarian Revolution of 1956.

MARIO ANDREW PEI

(1901–1978)

MARIO ANDREW PEI was an Italian-American linguist and polyglot who wrote a number of popular books known for their accessibility to readers without a professional background in linguistics.

Pei was born in Rome, Italy, and emigrated to the United States with his parents in 1908. By the time that he was out of high school, he spoke not only English and his native Italian but also French and had studied Latin as well. Over the years, he became fluent in several other languages (including Spanish, Portuguese, Russian, and German) capable of speaking some 30 others, having become acquainted with the structure of at least 100 of the world's languages.

In 1923, he began his career teaching languages at City College of New York, and in 1928, he published his translation of Vittorio Ermete de Fiori's *Mussolini: The Man of Destiny*. Pei received his doctorate from Columbia University in 1937, focusing on Sanskrit, Old Church Slavonic, and Old French.

That year, he joined the Department of Romance Languages at Columbia University, becoming a full professor in 1952. In 1941, he published his first language book, *The Italian Language*. His facility with languages was in demand in World War II, and Pei served as a language consultant with two agencies of the Department of War. In this role, he wrote language textbooks, developed language courses, and wrote language guidebooks.

While working as a professor of Romance Philology at Columbia University, Pei wrote over 50 books, including the best-

sellers *The Story of Language* (1949) and *The Story of English* (1952). His other books included *Languages for War and Peace* (1943), *A Dictionary of Linguistics* (written with Frank Gaynor, 1954), *All About Language* (1954), *Invitation to Linguistics: A Basic Introduction to the Science of Language* (1965), and *Weasel Words: Saying What You Don't Mean* (1978).

Pei penned *The America We Lost: The Concerns of a Conservative* (1968), a book advocating individualism and constitutional literalism. In the book, Pei denounces the income tax as well as communism and other forms of collectivism.

Pei was also an internationalist and advocated the introduction of Esperanto into school curricula across the world to supplement local languages.

STEVEN PINKER

(1954–)

Steven Pinker is an experimental psychologist and one of the world's foremost writers on language, mind, and human nature. Currently Johnstone Family Professor of Psychology at Harvard University, Pinker has also taught at Stanford and MIT.

Pinker is interested in all aspects of language and mind. His doctoral dissertation and much of his early research focused on visual cognition, the ability to imagine shapes, recognize faces and objects, and direct attention within the visual field. But beginning in graduate school he cultivated an interest in language, particularly language development in children, and this topic eventually took over his research activities. In addition to his experimental papers, he wrote two technical books early in his career. One presented a comprehensive theory of how children acquire the words and grammatical structures of their mother tongue. The second focused on the meaning, syntax, and acquisition of verbs, and what they reveal about the mental representation of reality. For the next two decades his research focused on the distinction between irregular verbs like *bring-brought* and regular verbs like *walk-walked*. The two kinds of verbs, he showed, embody the two cognitive processes

that make language possible: looking up words in memory, and combining words (or parts of words) according to combinatorial rules. He has also published several studies of the genetics and neurobiology of language. Most recently, his research has begun to investigate the psychology of common knowledge (I know that you know that I know that you know...) and how it illuminates phenomena such as innuendo, euphemism, social coordination, and emotional expression.

In 1994 he published the first of seven books written for a general audience. *The Language Instinct* was an introduction to all aspects of language, held together by the idea that language is a biological adaptation. This was followed in 1997 by *How the Mind Works*, which offered a similar synthesis of the rest of the mind, from vision and reasoning to the emotions, humor, and art. In 1999 he published *Words and Rules: The Ingredients of Language* which presented his research on regular and irregular verbs as a way of explaining how language works. In 2002 he published *The Blank Slate: The Modern Denial of Human Nature*, which explored the political, moral, and emotional colorings of the concept of human nature. *The Stuff of Thought: Language as a Window into Human Nature*, published in 2007, discussed the ways in which language reveals our thoughts, emotions, and social relationships. In 2011 he published *The Better Angels of Our Nature: Why Violence Has Declined*. His latest book is *The Sense of Style: The Thinking Person's Guide to Writing in the 21st Century*. Pinker frequently writes for *The New York Times*, *The Guardian*, *Time*, *The Atlantic*, and other magazines on diverse topics including language, consciousness, education, morality, politics, genetics, bioethics, and trends in violence.

Pinker is the Chair of the Usage Panel of *The American Heritage Dictionary* and has served as editor or advisor for numerous scientific, scholarly, media, and humanist organizations, including the National Science Foundation, the American Academy of Arts and Sciences, the American Psychological Association, and the Linguistic Society of America. He has won many prizes for his books (including the William James Book Prize three times, the *Los*

Angeles Times Science Book Prize, etc.), his research (including the Henry Dale Prize from the Royal Institution of Great Britain, and the William James Award from the Association for Psychological Science), and his graduate and undergraduate teaching. He has also been named the Humanist of the Year, Honorary President of the Canadian Psychological Association, *Time* magazine's Hundred Most Influential People in the World Today, *Foreign Policy*'s 100 Global Thinkers, and the recipient of eight honorary doctorates.

WILLIAM SAROYAN

(1908–1981)

American author whose impressionistic stories and sketches celebrated the joy of living in spite of poverty and insecurity during the Great Depression. Several of Saroyan's works were autobiographical. He found his strongest themes in the rootlessness of the immigrant, he praised freedom, and declared kindness and brotherly love as human ideals.

Saroyan was concerned with the basic goodness of all people, especially the obscure and naive, and the value of life. His mastery of the vernacular makes his characters vibrantly alive. Most of his stories are based on his childhood and family, notably the collection *My Name Is Aram* (1940) and the novel *The Human Comedy* (1943). His novels, such as *Rock Wagram* (1951) and *The Laughing Matter* (1953), were inspired by his own experiences of marriage, fatherhood, and divorce.

Saroyan's works are highly democratic, they are marked by deep belief in human kindness and the power of humour. To him the kind heart and humour are instruments of stoicism, helping people in overcoming hardships and in resisting evil.

Saroyan's characters are mostly common people, poor, noble, and full of humour. He is at his best, however, with characters of children and such grown-ups who remain children, preserving their naivety, sincerity and sensitivity. No wonder that his manner of writing is characterized by the sincerity of intonation and spontaneity of presentation. His language is both lucid and colourful. Saroyan

makes the reader see the world through the eyes of his characters, keeping himself in the background, though never aloof. His humour is mostly mild, sometimes bitter, and more often than not eccentric.

Realistic and democratic at bottom, Saroyan's works are not devoid of drawbacks and certain limitations. His firm belief in human kindness makes him repel the seamy side of life, its violence and cruelty. Though being a realist, he can't help exposing it from time to time. But that is always accompanied by the soothing tone and reassuring smile suggesting that in spite of the hardships life will change for the better. Thus his kindness borders on sentimentality.

Saroyan is often compared to O. Henry, whom he admired, and whose books he edited and commented upon. Indeed, sentimental turns, happy endings, love for common people and eccentricity unite the writers. Nevertheless, there were some other influences, Sherwood Andersen's cannot be neglected, who helped many an American writer find his way in literature, the great Hemingway including.

Saroyan worked tirelessly to perfect a prose style, that was swift and seemingly spontaneous, blended with his own ebullient spirit, which became known as 'Saroyanesque.' As a playwright Saroyan's work was drawn from deeply personal sources, depicting the bitter-sweet loneliness of the foreign born American. He disregarded the conventional idea of conflict as essential to drama to create a theater of mood.

DEBORAH TANNEN

(1945–)

Deborah Frances Tannen is an American academic and professor of linguistics at Georgetown University in Washington, D.C. She has been McGraw Distinguished Lecturer at Princeton University and was a fellow at the Center for Advanced Study in the Behavioral Sciences following a term in residence at the Institute for Advanced Study in Princeton, NJ.

Tannen has lectured worldwide in her field, and written and/or edited numerous academic publications on linguistics, discourse

analysis, and interpersonal communication. She has written and edited many books including *Conversational Style: Analyzing Talk Among Friends*; *Talking Voices: Repetition, Dialogue and Imagery in Conversational Discourse*; *Gender and Discourse*; and *The Handbook of Discourse Analysis*. Her major theoretical contribution, presented in *Talking Voices*, is a poetics of conversation. She shows that everyday conversation is made up of linguistic features that are traditionally regarded as literary, such as repetition, dialogue, and imagery.

Tannen has also written several general-audience books on interpersonal communication and public discourse. She became well known in the United States after her book *You Just Don't Understand: Women and Men in Conversation* was published in 1990. It remained on the New York Times Best Seller list for nearly four years (eight months at No.1) and was subsequently translated into 30 other languages. She has written several other general-audience books including *That's Not What I Meant!/: How Conversational Style Makes or Breaks Relationships*; *Talking from 9 to 5: Women and Men at Work*; *The Argument Culture: Stopping America's War of Words*; and *I Only Say This Because I Love You: Talking to Your Parents, Partner, Sibs, and Kids When You're All Adults*. Her two most recent books, *You Were Always Mom's Favorite!/: Sisters in Conversation Throughout Their Lives* and *You're Wearing THAT?: Understanding Mothers and Daughters in Conversation* were also New York Times best-sellers. Among her 19 other books, *The Argument Culture* received the Common Ground Book Award, and *I Only Say This Because I Love You* received a Books for a Better Life Award.

Deborah Tannen's main research focus is on the expression of interpersonal relationships in conversational interaction. Tannen has explored conversational interaction and style differences at a number of different levels and as related to different situations, including differences in conversational style as connected to the gender and cultural background, as well as speech that is tailored for specific listeners based on the speaker's social role. In particular, Tannen has done extensive gender-linked research and writing that focused on miscommunications between men and women; however, some

linguists have argued against Tannen's claims from a feminist standpoint.

MARK TWAIN

(1835–1910)

Pseudonym of SAMUEL LANGHORNE CLEMENS, American humorist, writer, and lecturer who won a worldwide audience for his stories of youthful adventures, especially *The Adventures of Tom Sawyer* (1876), *Life on the Mississippi* (1883), and *The Adventures of Huckleberry Finn* (1884).

It was in Virginia City on Feb. 3, 1863, that “Mark Twain” was born when Clemens, then 27, signed a humorous travel account with that pseudonym. The new name was a riverman’s term for water “two fathoms deep” and thus just barely safe for navigation. Published in a New York periodical, *The Saturday Press*, in November 1865, the story *The Celebrated Jumping Frog of Calaveras County* was an immediate hit when it was reprinted in newspapers far and wide. Written much in the manner of the Southwestern humour of the period of Clemens’ youth, this fine tall tale brought not only his first national fame but also the first approval of his work by several discerning critics.

When, in 1866, the Pacific Steamboat Company inaugurated passenger service between San Francisco and Honolulu, Twain took the trip as a correspondent for *The Sacramento Union*. His letters and the lectures that he later gave about the trip were immediately popular. Since he enjoyed going places and talking about them, he set out again as “traveling correspondent” for California’s largest paper, the *Alta California*; it was advertised that he would “circle the globe and write letters” as he went. The letters that he wrote during the next five months, for the *Alta California* and Horace Greeley’s *New York Tribune*, caught the public fancy and, when revised for publication in 1869 as *The Innocents Abroad*; or, *The New Pilgrim’s Progress*, established Twain as a popular favourite. In his book Twain sharply satirized tourists who learned what they should see and feel by carefully reading guidebooks. He assumed the role of a

keen-eyed, shrewd Westerner who was refreshingly honest and vivid in describing foreign scenes and his reactions to them. It is probable that Americans liked the implication that a common man could judge the Old World as well as the next man. But the chief attraction of the book was its humour, which readers of the time found delightful. The book showed that Mark Twain had found a method of writing about travel which, though seemingly artless, deftly employed changes of pace. Serious passages – history, statistics, description, explanation, argumentation – alternated with laughable ones. The humour itself was varied, sometimes being in the vein of the Southwestern yarn spinners whom he had encountered when a printer's devil, sometimes in that of contemporaneous humorists such as Artemus Ward and Josh Billings, who chiefly used burlesque and parody, anticlimactic sentences, puns, malapropisms, and other verbal devices. Thereafter he was to use the formula successfully in a number of books combining factual materials with humour.

In 1870 Twain resumed his career as a public lecturer who charmed audiences with laconic recitations of incredible comic incidents.

Twain continued to lecture with great success in the United States and, in 1872 and 1873, in England, holding audiences spellbound with his comic-coated satire, drawling cadences, and outlandish exaggerations. He recorded his experiences as a pilot in *Old Times on the Mississippi* for the Atlantic Monthly (1875), expanded eight years later to *Life on the Mississippi*, an authentic and compelling description of a way of life that was, even then, long past. After having written boyhood friends, asking them to send their recollections of old days in Hannibal, he published *The Adventures of Tom Sawyer* in 1876, a narrative of youthful escapades that became an immediate and continuing favourite.

Tom Sawyer is perhaps Twain's best book for a juvenile audience. The setting was a small Mississippi River town, and the characters were the grownups and the children of the town in the 1830s. The book's nostalgic attitude and its wistful re-creation of pre-Civil War life is humorously spiced by its main character, Tom Sawyer. Rather than being the prematurely moral "model boy" of

Sunday-school stories, Tom is depicted as “the normal boy,” mischievous and irresponsible but goodhearted; and the book’s subplots show him winning triumphs again and again. These happy endings endear the book to children, while the lifelike picture of a boy and his friends is enjoyed by both young and old.

Twain turned next to historical fiction. In *A Connecticut Yankee in King Arthur’s Court* (1889) he transplants a commonsensical Yankee back in time to Britain during the Dark Ages. Through a series of wary adventures Twain celebrates American homespun ingenuity in contrast to the superstitious ineptitude of a chivalric monarchy.

The popular image of Mark Twain was by now well-established. He was a gruff but knowledgeable, unaffected man who had been places and seen things and was not fooled by pretense. He talked and wrote with contagious humanity and charm in the language of ordinary people. At the same time, he scornfully berated man; evolution failed, he said, when man appeared, for his was the only evil heart in the entire animal kingdom. Yet Mark Twain was one with those he scorned: what any man sees in the human race, he admitted, “is merely himself in the deep and private honesty of his own heart.” Perceptive, comic, but also bitter, Twain seemed to be the mirror of all men.

OSCAR WILDE

(1865–1900)

The famous Irish poet and dramatist died in Paris in 1900. By that time he’d fallen in disgrace by the prudish society. He was acclaimed as an artist of brilliant wit and exuberant fancy. As a dramatist, his work is distinguished chiefly for brilliant epigrams. His poetry was associated with a movement that had been identified at least a decade earlier as “aestheticism”. Until 1887 Wilde primarily published poems and essays about art and literature with a fair amount of success, but it was only after he started writing fairy tales that he developed confidence in his unusual talents as a prose writer. In fact, the fairy tales form enabled him to employ his elegant style

and pun wit to give full expression to his philosophy of art and his critique of English high society. Thus it is not by chance that all his fairy tales published between 1888 and 1891 coincided with the publication of his novel *The Picture of Dorian Gray*. He's distinguished for refined beauty of form and pernicious, dangerous influence resulted from moral crisis, crisis of culture, lack of moral and civil ideals. He stands for individuality opposed to mediocrity, his right to enjoy life. *The Picture of Dorian Gray* shows the failure of decadent ideas that art is a beautiful lie, independent of life. One opinion prevailed that *The Picture of Dorian Gray* can corrupt people's souls, witty but sinful paradoxes being made attractive. But here Wilde touches upon really burning problems of contemporary society. Though he conveys the idea that form must be put before matter one can't but value the refinement of style, richness of the language and thrilling plot, as well as significance of the content.

The question that stirs our minds here is the correlation between art, morality and beauty.

The Picture of Dorian Gray – the only novel of Oscar Wilde – is centered round problems of relationship between art and reality. While still at Oxford, Wilde became known as the apostle of the decadent doctrines of “Art for Art's sake”, fashionable in the eighties and the early nineties.

The esthetic movement was originally a protest against bourgeois bigotry, hypocrisy and narrowness as impeding the development of human personality. That protest was, however, ineffectual as the decadents turned their backs on all social and ethical values. Their own art at bottom the fruit of that same bourgeois society they professed to despise. Estheticism, with its search for beauty and pleasure as the real secrets of life, led to a flight from all practical issues; the subject of art was declared to be immaterial; art itself, useless.

Yet it is only fair to state that Wilde was not always consistent; in his books the meaning of what was acted out in terms of vents and characters did not always fit the ideas he or his personages preached. His novel reveals the failure both of the doctrine that pleasure is the highest good and of the theory divorcing art from reality.

Wilde, Oscar (1854-1900), Irish-born writer and wit, who was the chief proponent of the aesthetic movement, based on the principle of art for art's sake. Wilde was a novelist, playwright, poet, and critic.

He was born Oscar Fingal O'Flahertie Wills Wilde on October 16, 1854, in Dublin, and educated at Trinity College, Dublin. As a youngster he was exposed to the brilliant literary talk of the day at his mother's Dublin salon. Later, as a student at the University of Oxford, he excelled in classics, wrote poetry, and incorporated the Bohemian life-style of his youth into a unique way of life. At Oxford Wilde came under the influence of aesthetic innovators such as English writers Walter Pater and John Ruskin. Being an aesthete, the eccentric young Wilde wore long hair and velvet knee breeches. His rooms were filled with various objects d'art such as sunflowers, peacock feathers, and blue china; Wilde claimed to aspire to the perfection of the china. His attitudes and manners were ridiculed in the comic periodical *Punch* and satirized in the Gilbert and Sullivan comic opera *Patience* (1881). Nonetheless, his wit, brilliance, and flair won him many devotees.

Wilde's first book was *Poems* (1881). His first play, *Vera, or the Nihilists* (1882), was produced in New York City, where he saw it performed while he was on a highly successful lecture tour. Upon returning to England he settled in London and married in 1884 a wealthy Irish woman, with whom he had two sons. Thereafter he devoted himself exclusively to writing.

In 1895, at the peak of his career, Wilde became the central figure in one of the most sensational court trials of the century. The results scandalized the Victorian middle class; Wilde, who had been a close friend of the young Lord Alfred Douglas, was convicted of homosexual offenses. Sentenced in 1895 to two years of hard labor in prison, he emerged financially bankrupt and spiritually downcast. He spent the rest of his life in Paris, using the pseudonym Sebastian Melmoth. He was converted to Roman Catholicism before he died of meningitis in Paris on November 30, 1900.

Wilde's early works included two collections of fairy stories, which he wrote for his sons, *The Happy Prince* (1888) and *A House*

of *Pomegranates* (1892), and a group of short stories, *Lord Arthur Savile's Crime* (1891). His only novel, *The Picture of Dorian Gray* (1891), is a melodramatic tale of moral decadence, distinguished for its brilliant, epigrammatic style. Although the author fully describes the process of corruption, the shocking conclusion of the story frankly commits him to a moral stand against self-debasement.

Wilde's most distinctive and engaging plays are the four comedies *Lady Windermere's Fan* (1892), *A Woman of No Importance* (1893), *An Ideal Husband* (1895), and *The Importance of Being Earnest* (1895), all characterized by adroitly contrived plots and remarkably witty dialogue. Wilde, with little dramatic training, proved he had a natural talent for stagecraft and theatrical effects and a true gift for farce. The plays sparkle with his clever paradoxes, among them such famous inverted proverbs as "Experience is the name everyone gives to their mistakes" and "What is a cynic? A man who knows the price of everything, and the value of nothing."

In contrast, Wilde's *Salomé* is a serious drama about obsessive passion. Originally written in French, it was produced in Paris in 1894 with the celebrated actor Sarah Bernhardt. It was subsequently made into an opera by the German composer Richard Strauss. *Salomé* was also translated into English by Lord Alfred Douglas and illustrated by English artist Aubrey Beardsley in 1894.

While in prison Wilde composed *De Profundis* (From the Depths; 1905), an apology for his life. Some critics consider it a serious revelation; others, a sentimental and insincere work. *The Ballad of Reading Gaol* (1898), written at Berneval-le-Grand, France, just after his release and published anonymously in England, is the most powerful of all his poems. The starkness of prison life and the desperation of people interned are revealed in beautifully cadenced language. For years after his death the name of Oscar Wilde bore the stigma attached to it by Victorian prudery. Wilde, the artist, now is recognized as a brilliant social commentator, whose best work remains worthwhile and relevant.

PELHAM GRENVILLE WODEHOUSE

(1881–1975)

P.G. Wodehouse was born in Guildford in 1881 and educated at Dulwich College. After working for the Hong Kong and Shanghai Bank for two years, he left to earn his living as a journalist and storywriter, writing the “By the way” column in the *Old Globe*. He also contributed a series of school stories to a magazine for boys, *The Captain* in one of which Psmith made his first appearance. Going to America before the World War II, he sold a serial to the *Saturday Evening Post* and for the next 25 years almost all his books appeared first in this magazine. He was a part author and writer of the lyrics of 16 musical comedies including *Kissing Time*. He married in 1914 and in 1955 took American citizenship. He wrote more than 90 books and his work has won world-wide acclaim, being translated into many languages. The *Times* hailed him as ‘a comic genius recognized in his life-time as a classic and an old master of farce’. He wrote more than 90 books and his work won world-wide acclaim being translated into many languages. *The Times* hailed him as ‘a comic genius recognized in his lifetime as a classic and an old master of farce’.

Hilaire Belloc says: ‘... his object is to present the laughable, and he does this with such mastery and skill that he nearly always approaches, and often reaches, perfection. There is yet another perfection which I note in him. It’s one which most moderns, I think, wouldn’t regard as a perfection at all. Well! I differ from them. It’s the repeated use of one set of characters, the English country house and its setting, the aged absent-minded earl, the young ladies and gentlemen with too much leisure or too little, too much money, or (contrariwise) embarrassment – the club of the young, idle, and very much-to-be-liked young Englishmen of the wealthiest sort and the immortal, vivid glimpse of suburban life – all these form one set of recurrent figures, one set of ‘property’ scenes. Let me end with something about him which is intensely national – I mean the creation of one more figure in that long gallery of living figures which makes up the glory of English fiction. The English people,

more than any other, have created in their literature living men and women rather than types and Mr. Wodehouse has created Jeeves. If in, say, 1950-s Jeeves and any other of that great company – but in particular Jeeves – shall have faded, then what we have so long called England will no longer be’.

P.G. Wodehouse was created a Knight of the British Empire in the New Year’s Honors List in 1975. In a BBC interview he said that he had no ambitions left, now that he had been knighted and there was a wax-work of him in Madame Tussaud’s. He died on St. Valentine’s Day in 1975 at the age of 93. He said, ‘I believe there are two ways of writing novels. One is mine, making a sort of musical comedy without music and ignoring real life altogether; the other is going right deep down into life and not caring a damn...’.

2.2. Glossary of Stylistic Terms and Clichés

Allegory (Gr. Allegoria) – Aesopian language, the description of a phenomenon concealed in the description of another one, a device in fiction, a presentation of an abstract idea in the form of a concrete image, “a life picture”, an illustrative picture (e.g. a fable character).

Alliteration – repetition of consonants or vowels at the beginning of neighbouring words.

Allusion (L. alludere, to mention, to hint) – a poetic reference, on the basis of mythology, literature.

Anaphora (Gr. anaphora) – a stylistic device, repetition of word or phrases at the beginning of succeeding syntactical constructions.

Antithesis (Gr. antithesis) – a stylistic figure of contrast, a compositional device in text arrangement in belles-lettres non belles-lettres genres based on the opposition of meaning.

Antonomasia (Gr. antonomasia) – a stylistic device, close to metonymy, based on the a) interchange of a proper name by periphrasis or an epithet (e.g. the Great Admiral (about Nelson) or b) the use of a proper name for the sake of generalization (e.g. Napoleon of the criminal world).

Anticlimax – a stylistic device, contrastive to gradation, i.e. gradual decrease in emotional and compositional dynamics of the plot development in fiction.

Apokoinu construction – a blend of two sentences into one when the connecting element is omitted (e.g. *I'm the first one saw her* – the double syntactical function of the predicative of the first sentence “the first one”, performing also the function of the subject of the second sentence).

Aposiopesis (Gr. *aposiopan* to keep silence) – a stylistic device of a sudden pause, break in speech.

Apostrophe (Gr. *epi*, above, *strephe*, to address) – a stylistic device of intentional deviation from the narration, with the purpose of address to a living being or a thing, for the sake of emphasis.

Asyndeton – omission of conjunctions and connecting elements in a complex syntactical structure.

Climax (Gr. *climax*) – the highest point in the dynamics of narration, a peak of emotional, artistic and esthetic tension.

Collision (L. *collision*, a blow, a clash) – a conflict, a clash of actors in a work of art.

Detachment – a syntactical stylistic device, a certain degree of syntactical independence and consequently emphasis, acquired by a member of the sentence in positions, highlighted due to stress and intonation, as well as punctuation.

Ellipsis (Gr. *ellipsis*, omission) – omission of one of the main members of the sentence for the sake of emphasis (it should be differentiated from structural ellipsis of the conversational style, used for the sake of compression and to avoid repetition).

Emphasis – a particular (logic, emotional) significance of one or several elements, achieved by phonetic (intonation, stress), lexical (connotation, pragmatic lexical component, irregular semantics), syntactic (special constructions, inversion, parallelism) or compositional means (advancement).

Epigraph (Gr. *epi*, on, *grapho*, to write) – a small quotation preceding a text or its part.

Epilogue – a concluding part of a literary work, usually cut off in time from the final events of the narration.

Epistolary genres – literary works written in a letter form.

Epithet – a stylistic device, a word or a phrase, expressing a property or characteristics of a thing, phenomenon, presented in an imaginative form and reflecting a subjective, emotional attitude.

Euphemism – a stylistic device, containing a substitute of an unpleasant, forbid-den by the etiquette, insulting, derogative word by a neutral or more pleasant word or expression.

Exposition – events preceding the dramatic collision and the climax, part of the literary composition of a work in fiction.

Framing – repetition of a word, a phrase or a sentence in the beginning and in the end of a semantic group, a sentence, a line, stanza, paragraph, a whole text.

Gradation – a compositional device based on the increase of emotional and compositional dynamics in a work of fiction.

Grotesque – a device of fantastic comic exaggeration which results in breaking the real form of existence for a certain object.

Hyperbole – a stylistic device based on deliberate exaggeration of a quality, quantity, size, dimension, etc. (e.g. *Her family is one aunt about a thousand years old*).

Imagery – a system of images in a work of art.

Inversion – a stylistic device of placing a word or a phrase into an unusual syntactical position, as a rule for the sake of expressiveness; emphatic inversion should be distinguished from grammatical inversion, i.e. a change of a traditional model of syntactical structure to reveal a change in grammatical meaning or function.

Irony – a stylistic device, based on an implicit contrastive change in the meaning of a word, a sentence, a part of text.

Litotes – a stylistic device, based on the emphatic decrease or indication of a scarce amount of positive quality against the evidently negative background.

Metaphor – a stylistic device, a figurative stylistic nomination, a transfer of meaning based on **similarity** of two objects (i.e. a word or a phrase denoting a certain object is used as a name of another on the basis of their similarity); simple and sustained metaphors, genuine and trite metaphors (e.g. *Sometimes too hot the eye of heaven shines*).

Metonymy – a stylistic device, a figurative stylistic nomination, transfer of meaning based on contiguity, when a word or a phrase denoting one object is used to denote another one on the basis of their contiguity (the relations of material and object, author and work, container and contents, sign and object of nomination, instrument and action, object and its function, part and whole – synecdoche as a type of metonymy) etc.(e.g. *Sceptre and crown must tumble down / And in the dust be equal made / With the poor crooked scythe and spade*).

Onomatopoeia – sound-imitation, a phonetic stylistic device, nomination (e.g. *kou-kou, rustle, bah*) based on imitation of some quality of an object.

Oxymoron – a stylistic device, stylistic nomination assigning a non-compatible property to an object (e.g. *eloquent silence, terribly beautiful*).

Outcome (Fr. denouement) – events in the works of art, immediately following culmination, slump of tension.

Paradox – a statement containing a contradiction, its interpretation results in ambiguity or or polysemantic interpretation (e.g. *Wine costs money, blood does not cost anything*).

Parallelism – a syntactical stylistic device, based on similarity of constructions, in the neighboring or correlated context, bringing in a combination of words and sentences, equivalent, complimentary or opposed in sense (as a rule, the term "syntactical parallelism" is used); a compositional device based on topical repetition or dubbing a plot development line in a work of art (the story by O` Henry "The Roads We Take").

Parenthesis – an inserted word, sentence, explanatory or characterizing, a syntactical insertion.

Periphrasis – a phrase or a sentence, substituting one word; logical, euphemistic and figurative periphrases.

Personification – a stylistic device, nomination, when a name of an animate thing is given to an inanimate object for the sake of expressiveness, figurativeness, intensification, emotions (e.g. *Love is not Time's fool*).

Plot – a narrative development of the text .

Polysyndeton – repetition of conjunctions and connecting elements in a complex syntactical structure.

Prologue – an introductory part of a literary work.

Pun – a comic playful use of a word or a phrase based on semantic ambiguousness, polysemy (e.g. *There isn't a **single** man in the hotel*).

Represented speech – a style of narration presenting words and thoughts of a character in the name of the author; in contrast to direct or indirect speech characteristics of grammatical or formal differentiation no identification of a change of communicative roles of an author or a character is given.

Rhetorical question – a stylistic syntactic device, a question in form, not demanding an answer, a statement in contents.

Simile – an imaginative comparison, introduced by the conjunctions as...as, like, as if, as though, and disguised metaphors by the verbs “to seem”, “to recollect”, “to resemble”, “to remind”.

Summary – a brief presentation of the contents of a literary or publicist text, concise in form, language compression as a basic compositional principle.

Suspense (the effect of deceived expectancy) – the effect of tense anticipation produced by the quality of predictability created by different devices, e.g. separation of the subject and the predicate, introduction of a parenthesis, etc., the device contrary to *the effect of replenished expectancy*.

Transposition – the use of a certain language form in the function of some other language form. Syntactic transposition (e.g. the use of one communicative type of the sentence in the function of another).

Tropes – stylistic devices, as a rule composed on the specific language models (allegory, allusion, antonomasia, epithet, hyperbole, irony, litotes, metaphor, metonymy, oxymoron, periphrasis, personification, simile, synecdoche, zeugma).

Violation (decomposition) of phraseological units – an intentional decomposition of the formal characteristics or idiomaticity of phraseological units (e.g. *Little Jon was born with a silver spoon in his mouth which was rather curly and large*).

Zeugma – the use of a word in the position of grammatical dependence on two elements, due to which different meanings of the word are revealed (e.g. *Everything was common here: opinions, the table and tennis rackets*).

2.3. Cultural Realia

St Paul's Cathedral

St Paul's Cathedral is an Anglican cathedral on Ludgate Hill, the highest point in the City of London, and is the seat of the Bishop of London. The present building dates from the 17th century and was designed by Sir Christopher Wren. The cathedral is one of London's most famous and most recognizable sights. At 111m high, it was the tallest building in London from 1710 to 1962, and its dome is also among the highest in the world.

Important services held at St. Paul's include the funerals of Lord Nelson, the Duke of Wellington and Sir Winston Churchill; Jubilee celebrations for Queen Victoria; peace services marking the end of the First and Second World Wars. The Royal Family holds most of its important marriages, christenings and funerals at Westminster Abbey, but St Paul's was used for the marriage of Charles, Prince of Wales and Lady Diana Spencer. St Paul's Cathedral is still a busy working church, with hourly prayer and daily services.

Salisbury Cathedral

Salisbury Cathedral, formally known as the Cathedral Church of the Blessed Virgin Mary, is an Anglican cathedral in Salisbury, England, considered one of the leading examples of Early English architecture. The main body was completed in only 38 years, from 1220 to 1258.

The cathedral has the tallest church spire in the United Kingdom (123m / 404 ft). The Cathedral contains the world's oldest working clock (from AD 1386) and has one of the four surviving original copies of the Magna Carta (all four original copies are in England). Although commonly known as Salisbury Cathedral, the official name is the Cathedral of Saint Mary. In 2008, the cathedral celebrated the 750th anniversary of its consecration in 1258.

It is the Mother Church of the Diocese of Salisbury, and seat of the Bishop of Salisbury.

Buckingham Palace

Buckingham Palace is the official London residence of the British monarch. Located in the City of Westminster, the palace is a setting for state occasions and royal hospitality.

Originally known as Buckingham House, the building which forms the core of today's palace was a large townhouse built for the Duke of Buckingham in 1705 on a site which had been in private ownership for at least 150 years. It was subsequently acquired by George III in 1761 as a private residence for Queen Charlotte, and known as "The Queen's House". Buckingham Palace finally became the official royal palace of the British monarch on the accession of Queen Victoria in 1837.

The original early 19th-century interior designs, many of which still survive, included widespread use of brightly colored scagliola and blue and pink lapis, on the advice of Sir Charles Long. King Edward VII oversaw a partial redecoration in a Belle Époque cream and gold color scheme. Many smaller reception rooms are furnished in the Chinese regency style with furniture and fittings brought from the Royal Pavilion at Brighton and from Carlton House. The Buckingham Palace Garden is the largest private garden in London.

The state rooms, used for official and state entertaining, are open to the public each year for most of August and September, as part of the Palace's Summer Opening.

Stratford-upon-Avon

Stratford-upon-Avon is a market town and civil parish in south Warwickshire, England. It lies on the River Avon, 22 miles (35 km) south east of Birmingham and 8 miles (13 km) south west of the county town, Warwick. It is the main town of the District of Stratford-on-Avon, which uses the term "on" to indicate that it covers a much larger area than the town itself. Four wards make up the urban town of Stratford; Alveston, Avenue and New Town, Mount Pleasant and Guild and Hathaway. The estimated total population for those wards in 2007 was 25,505.

The town is a popular tourist destination owing to its status as birthplace of the playwright and poet William Shakespeare, receiving about three million visitors a year from all over the world. The Royal Shakespeare Company resides in Stratford's Royal Shakespeare Theatre, one of Britain's most important cultural venues.

Parks of London

The Royal Parks of London are lands originally owned by the monarchy of England or the United Kingdom for the recreation (mostly hunting) of the royal family. They are part of the hereditary possessions of the Crown.

The public does not have any legal right to use the Parks, as public access depends on the grace and favor of the Crown, although there may be public rights of way across the land. The Royal Parks Agency manages the Royal Parks and permits the public to use the Parks for recreational purposes, according to the Parks Regulation Acts.

With increasing urbanization of London, some of these were preserved as freely accessible open space and became public parks. There are today eight parks formally described by this name and they cover almost 2,000 hectares (4,900 acres) of land in Greater London.

Bushy Park, 445 hectares

The Green Park, 19 hectares

Greenwich Park, 74 hectares

Hyde Park, 142 hectares

Kensington Gardens, 111 hectares

The Regent's Park, 166 hectares

Richmond Park, 955 hectares

St. James's Park, 23 hectares

Brompton Cemetery, 16.5 hectares

They are managed by The Royal Parks (an executive agency of the Department for Culture, Media and Sport) and are policed by the Royal Parks Operational Command Unit of the Metropolitan Police (the English section of the previous force policing the parks, the Royal Parks Constabulary, has been abolished). The main form of funding for the Royal Parks is a central government grant. This

contrasts with most of London's other parks, which are funded by local borough councils. The Royal Parks generate additional income from commercial activities such as catering and staging public events such as concerts.

Fleet Street

Fleet Street is a street in London, England, named after the River Fleet, a London stream that now flows underground. It was the home of the British press until the 1980s. Even though the last major British news office, Reuters, left in 2005, the street's name continues to be used as a metonym for the British national press.

Pub

A public house, informally known as a pub and sometimes referred to as the "local", is a licensed drinking establishment which is part of British culture. There is no formal and generally accepted difference between pubs and bars, or other premises where alcohol is served commercially, though customers would feel that a pub belongs to an older tradition. A pub that offers lodging may be called an inn or (more recently) hotel in the United Kingdom.

There are approximately 53,500 public houses in the United Kingdom. In many places, especially in villages, a pub can be the focal point of the community, so there is concern that more pubs are closing down than new ones opening.

Pubs are social places based on the sale and consumption of alcoholic beverages, and most public houses offer a range of beers, wines, spirits, alcopops and soft drinks. There are no waiters in pubs and you can fetch your drinks yourself. Most pubs in fact have a piano and on Saturday night the customers may well gather round it and sing. Pubs are open until 11 p. m. When it is closing time the barman calls 'Time, gentlemen, please'.

The names of some pubs: The Blind Beggar, the Eagle, the Bitter End, Evening Star, the King's Head.

Club

Many people in Britain belong to at least one club. Club is often used to refer to a group of people who regularly meet together

socially or take part in sports. Most young people's groups are called clubs.

Social clubs have a bar where members can sit and talk to each other. Members of the upper class or business people may belong to a gentlemen's club. Most of these are in London and even today only some of them allow women to be members. They are places to relax in, but also to make business contacts and take clients. Some clubs combine social events with community service. Members of the Rotary Club, The Round Table and The Lions Club are usually professional or business people.

In Britain, working men's clubs were set up for men doing manual jobs. The clubs offer a range of entertainment, such as comedians or darts matches, as well as a bar.

In recent years some clubs have decided to admit women. In Britain the Women's Institute and the Towns-women's Guild began with the aim of improving women's education. Both now organize social and cultural activities.

Downing Street № 10

10 Downing Street in London, colloquially known in the United Kingdom as "Number 10", is the official residence and office of the First Lord of the Treasury of the United Kingdom. Situated on Downing Street in the City of Westminster, it is the headquarters of Her Majesty's Government and the residence of the First Lord of the Treasury who is now always the Prime Minister.

Number 10 Downing Street is one of the most famous addresses in the United Kingdom and the world. Almost three hundred years old, the building contains about one hundred rooms. There is a private residence on the third floor and a kitchen in the basement. The other floors contain offices and numerous conference, reception, sitting and dining rooms where the Prime Minister works and meets with and entertains government ministers, national leaders and foreign dignitaries. There is an interior courtyard and, in the back, a terrace overlooking a garden of 0.5 acres (2,000 m²). Adjacent to St James's Park, Number 10 is near the Palace of

Westminster, the Houses of Parliament, and Buckingham Palace, the official London residence of the British Monarch.

Number 10 was originally three houses. In 1732, King George II offered them to Sir Robert Walpole who accepted on the condition that they are a gift to the office of First Lord of the Treasury rather than to him personally. Walpole commissioned William Kent to join the three houses together. It is this larger house that is known today as Number 10 Downing Street.

The arrangement was not an immediate success. Despite its size and convenient location near Parliament, few early Prime Ministers lived there. Costly to maintain, neglected, and run-down, Number 10 was close to being razed several times.

Nevertheless, Number 10 survived and became linked with many statesmen and events in British history. In 1985, Prime Minister Margaret Thatcher said Number 10 had become “one of the most precious jewels in the national heritage.”

The Title Prince of Wales

Prince of Wales is a title traditionally granted to the Heir Apparent to the reigning monarch of the United Kingdom of Great Britain and Northern Ireland (and formerly the United Kingdom of Great Britain and Ireland, before that the Kingdom of Great Britain and before that the Kingdom of England) and the fifteen other independent Commonwealth realms in personal union with the Crown of the United Kingdom. The current Prince of Wales is Prince Charles, the eldest son of Queen Elizabeth II.

Parliament

A parliament is a legislature, especially in those countries whose system of government is based on the Westminster system modeled after that of the United Kingdom. The name is derived from the French parliament, the action of parler (to speak): a parliament is a discussion. The term came to mean a meeting at which such a discussion took place. It acquired its modern meaning as it came to be used for the body of people (in an institutional sense) who would meet to discuss matters of state.

The Parliament of the United Kingdom of Great Britain and Northern Ireland (commonly referred to as the British Parliament, the Westminster Parliament or, formerly, the Imperial Parliament) is the supreme legislative body in the United Kingdom and British overseas territories, located in London. Parliament alone possesses legislative supremacy and thereby ultimate power over all other political bodies in the UK and its territories. At its head is the Sovereign, Queen Elizabeth II.

The parliament is bicameral, with an upper house, the House of Lords, and a lower house, the House of Commons. The Queen is the third component of the legislature.

Double Decker

A bus with two passenger decks, especially a red bus of this type in London. At many seaside resorts, double deckers with an open top deck are used in the summer season for tourists who are sight-seeing.

Mackintosh

The Mackintosh or raincoat (abbreviated as mac or mac) is a form of waterproof raincoat, first sold in 1824, made out of rubberized fabric.

It has been claimed that the fabric was invented by the surgeon James Syme but then copied and patented by Charles Macintosh, however this reference cites no supporting evidence. An exhaustive history of the invention of the mackintosh was published by Schurer in 1952. The essence of Macintosh's process was the sandwiching of an impermeable layer of a solution of rubber in naphtha (derived from tar) between two layers of fabric. Syme did not propose the sandwich idea. Merely to waterproof garments with rubber was an old idea, and was practised in pre-Columbian times by Aztecs, who impregnated fabric with latex. Later, French scientists made balloons gas-tight (and incidentally, impermeable) by impregnating fabric with rubber dissolved in turpentine; however, this solvent was not satisfactory for making wearing apparel.

In 1830 Macintosh's company merged with the clothing company of Thomas Hancock in Manchester. Hancock had also been

experimenting with rubber coated fabrics since 1819. Production of rubberised coats soon spread all over the UK. Every kind of coat was produced with rubberized material including riding coats and coats supplied to the British army, British railways and UK police forces.

Early coats had problems with smell, stiffness, and a tendency to melt in hot weather, but Hancock further improved their waterproof fabrics, patenting a method for vulcanishing rubber in 1843 which solved many of the problems.

Throughout the 19th and 20th centuries, the company continued to make waterproof clothing. In 1925 the company was taken over by Dunlop Rubber.

In the mid 1990s the Mackintosh brand owner, Traditional Weatherwear, was on the verge of closing its factory in Cumbernauld near Glasgow. Around the turn of the 21st century, senior staff members acquired the company and established the traditional rubberised Mackintosh coat as an upmarket brand in its own right. The company collaborated with leading fashion houses such as Gucci, Hermes, Louis Vuitton and Liberty. The coats became particularly popular with Japanese women, and the company won a Queen's Award for Enterprise in 2000 for its success in international trade. In December 2003 the company name was formally changed to Mackintosh.

In 2007 Mackintosh was bought by Tokyo firm Yagi Tsusho. With the backing of its parent company Mackintosh has continued to expand its reputation and marketing operations. In January 2011 the company opened its first fashion store in London.

Tiffany's

Charles Lewis Tiffany (February 15, 1812 – February 18, 1902) was as a nineteenth century leader in the American jewelry trade and founded New York City's Tiffany & Co in 1837. Known for his jewelry expertise, Tiffany created the country's first retail catalog, and introduced the English standard of sterling silver in 1851.

One of the great achievements in his life was when he teamed up with Thomas Edison and together they created foot lights and

other ways of electrically lighting theaters. As a result of this, Broadway and other shows became more popular during that time.

The firm acquired and sold some of the French crown jewels in 1887, firmly establishing its reputation.

At his death in Yonkers, New York on February 18, 1902 at the age of 90, Charles Tiffany's company was capitalized at more than \$2 million and acknowledged as the most prominent jewelry company in North America.

Gilbert & Sullivan

Gilbert and Sullivan refers to the Victorian era theatrical partnership of the librettist W.S. Gilbert (1836–1911) and the composer Arthur Sullivan (1842–1900) and to the works they jointly created. The two men collaborated on fourteen comic operas between 1871 and 1896, of which H.M.S. Pinafore, The Pirates of Penzance and The Mikado are among the best known.

Gilbert, who wrote the words, created fanciful “topsy-turvy” worlds for these operas where each absurdity is taken to its logical conclusion – fairies rub elbows with British lords, flirting is a capital offence, gondoliers ascend to the monarchy, and pirates turn out to be noblemen who have gone wrong. Sullivan, six years Gilbert's junior, composed the music, contributing memorable melodies that could convey both humour and pathos.

Their operas have enjoyed broad and enduring international success and are still performed frequently throughout the English-speaking world. Gilbert and Sullivan introduced innovations in content and form that directly influenced the development of musical theatre through the 20th century. The operas have also influenced political discourse, literature, film and television and have been widely parodied and pastiched by humourists. Producer Richard D'Oyly Carte brought Gilbert and Sullivan together and nurtured their collaboration. He built the Savoy Theatre in 1881 to present their joint works (which came to be known as the Savoy Operas) and founded the D'Oyly Carte Opera Company, which performed and promoted Gilbert and Sullivan's works for over a century.

Waterloo (Battle of Waterloo)

The final battle of the Napoleonic Wars, in which in 1815 near the village of Waterloo, Belgium, the English Forces under the Duke of Wellington, with the support of Prussian forces under Field Marshal Blucher, gained a victory over the French army of Napoleon. Waterloo Bridge was built over the Thames in 1817 to mark the victory of the Battle of Waterloo.

Covent Garden

London's wholesale fruit, flower and vegetable market, formerly in central London but in 1973 moved to new buildings (New Covent Garden (Market)) South of the Thames. In 1980 the restored buildings of the old market were opened as a complex of shops, cafes and promenades, with the former flower market housing the museum of London Transport. The name is used for the Royal Opera House, which is near the former site of the Covent Garden market in central London.

Gentleman

In modern parlance, the term gentleman (from Latin *gentilis*, belonging to a race or *gens*, and *man*, the Italian *gentil uomo* or *gentiluomo*, the French *gentilhomme*, the Spanish *gentilhombre*, and the Portuguese *homem gentil*) refers to any man of good, courteous conduct. It may also refer to all men collectively, as in indications of gender-separated facilities, or as a sign of the speaker's own courtesy when addressing others. The modern female equivalent is *lady*.

In its original meaning, the term denoted a man of the lowest rank of the English gentry, standing below an esquire and above a yeoman. By definition, this category included the younger sons of the younger sons of peers and the younger sons of baronets, knights, and esquires in perpetual succession, and thus the term captures the common denominator of gentility (and often armigerousness) shared by both constituents of the English aristocracy: the peerage and the gentry. In this sense, the word equates with the French *gentilhomme* ("nobleman"), which latter term has been, in Great Britain, long confined to the peerage. Maurice Keen points to the category of "gentlemen" in this context as thus constituting "the nearest

contemporary English equivalent of the *noblesse* of France”. The notion of “gentlemen” as encapsulating the members of the hereditary ruling class was what the rebels under John Ball in the 14th century meant when they repeated:

When Adam delved and Eve span,
Who was then the gentleman?

John Selden, in *Titles of Honour* (1614), discussing the title *gentleman*, likewise speaks of “our English use of it” as “convertible with *nobilis*” (an ambiguous word, *noble* meaning elevated either by rank or by personal qualities) and describes in connection with it the forms of ennobling in various European countries.

By social courtesy the designation came to include any well-educated man of good family and distinction, analogous to the Latin *generosus* (its usual translation in English-Latin documents, although *nobilis* is found throughout pre-Reformation papal correspondence). To a degree, *gentleman* came to signify a man with an income derived from property, a legacy, or some other source, who was thus a independently wealthy and did not need to work. The term was particularly used of those who could not claim any other title or even the rank of esquire. Widening further, it became a politeness for all men, as in the phrase *Ladies and Gentlemen*.

Victoria Station

London Victoria station, generally known as Victoria, is a central London railway terminus and London Underground complex named after nearby Victoria Street the latter being named after Queen Victoria. With over 81 million passenger entries and exits between April 2013 and March 2014, London Victoria is the second-busiest terminus in London (and the UK) after London Waterloo. It is one of 19 stations managed by Network Rail. The area around the station is an important interchange for other forms of transport: a local bus station is in the forecourt, and Victoria Coach Station for long-distance road coaches is nearby. Victoria is in Travelcard Zone 1.

Victoria is a London terminus for both Southern and Southeastern. Southern provides the majority of commuter / regional services to South London and Sussex as well as parts of East Surrey

via the Brighton Main Line. Southeastern provides services in South East London and along the Chatham Main Line to Kent. It is also the terminus for the Gatwick Express service to Gatwick Airport.

There are effectively four railway stations on the site: on National Rail, two serving main-line routes in south eastern England, to Brighton, Hove, Worthing, Eastbourne, Canterbury and Dover; and on the London Underground, an underground station built by the cut-and-cover serving the District and Circle lines and the deep-level Victoria line tube line station.

Victoria station (first referred as the “Grosvenor Terminus”) is the closest main line station to Buckingham Palace.

Christmas

Christmas or Christmas Day (Old English: *Crīstesmæsse*, meaning “Christ’s Mass”) is an annual festival commemorating the birth of Jesus Christ, observed most commonly on December 25 as a religious and cultural celebration among billions of people around the world. A feast central to the Christian liturgical year, it is prepared for by the season of Advent or the Nativity Fast and initiates the season of Christmastide, which historically in the West lasts twelve days and culminates on Twelfth Night; in some traditions, Christmastide includes an Octave. Christmas Day is a public holiday in many of the world’s nations, is celebrated culturally by a large number of non-Christian people, and is an integral part of the holiday season.

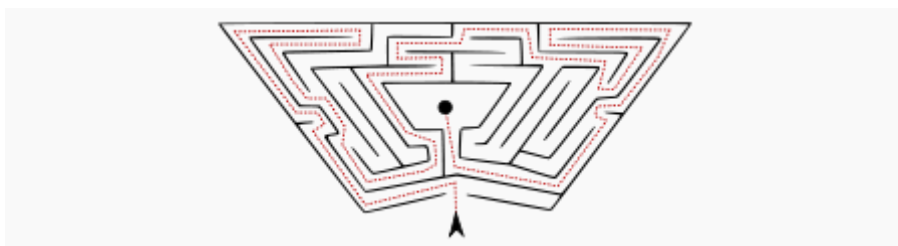
The celebratory customs associated in various countries with Christmas have a mix of pre-Christian, Christian, and secular themes and origins. Popular modern customs of the holiday include gift giving, completing an Advent calendar or Advent wreath, Christmas music and caroling, lighting a Christingle, an exchange of Christmas cards, church services, a special meal, and the display of various Christmas decorations, including Christmas trees, Christmas lights, nativity scenes, garlands, wreaths, mistletoe, and holly. In addition, several closely related and often interchangeable figures, known as Santa Claus, Father Christmas, Saint Nicholas, and Christkind, are associated with bringing gifts to children during the Christmas

season and have their own body of traditions and lore. Because gift-giving and many other aspects of the Christmas festival involve heightened economic activity, the holiday has become a significant event and a key sales period for retailers and businesses. The economic impact of Christmas is a factor that has grown steadily over the past few centuries in many regions of the world.

While the month and date of Jesus' birth are unknown, by the early-to-mid 4th century, the Western Christian Church had placed Christmas on December 25, a date later adopted in the East. Today, most Christians celebrate Christmas on the date of December 25 in the Gregorian calendar, which is also the calendar in near-universal use in the secular world. However, some Eastern churches celebrate Christmas on the December 25 of the older Julian calendar, which currently corresponds to January 7 in the Gregorian calendar, the day after the Western Christian Church celebrates the Epiphany. This is not a disagreement over the date of Christmas as such, but rather a disagreement over which calendar should be used to determine the day that is December 25. The date of Christmas may have initially been chosen to correspond with the day exactly nine months after the day on which early Christians believed that Jesus was conceived, or with one or more ancient polytheistic festivals that occurred near southern solstice (i.e., the Roman winter solstice); a further solar connection has been suggested because of a biblical verse identifying Jesus as the "Sun of righteousness".

Hampton Court Maze

Hampton Court Maze is a hedge maze planted sometime between 1689 and 1695 by George London and Henry Wise for William III of Orange at Hampton Court Palace. The maze covers a third of an acre and contains half a mile of paths. It is possible that the current design replaced an earlier maze planted for Cardinal Thomas Wolsey. It was originally planted with hornbeam, although it has been repaired using many different types of hedge.



A diagram of the maze's layout and a correct path to the centre.

The maze is in 60 acres (0.2 km^2) of riverside gardens. It has been described by many authors, including Defoe, and the humorist Jerome K. Jerome, who wrote in *Three Men in a Boat*:

“We’ll just go in here, so that you can say you’ve been, but it’s very simple. It’s absurd to call it a maze. You keep on taking the first turning to the right. We’ll just walk round for ten minutes, and then go and get some lunch.”

...Harris kept on turning to the right, but it seemed a long way, and his cousin said he supposed it was a very big maze.

“Oh, one of the largest in Europe”, said Harris.

“Yes, it must be”, replied the cousin, “because we’ve walked a good two miles already.”

Harris began to think it rather strange himself, but he held on until, at last, they passed the half of a penny bun on the ground that Harris’s cousin swore he had noticed there seven minutes ago.

Jerome exaggerates the hazards of the maze. The maze has relatively few places at which the path forks and at all but one fork (in Jerome’s time) the wrong choice led to a dead end at the end of a short corridor. There are many larger and more elaborate mazes nowadays. Recently, three new forking places (not shown on the plan displayed just outside the entrance) have introduced more possibilities of walking closed loops within the maze. The maze can still, as Harris stated, be threaded from entrance to centre and back by the method of always remaining in contact with the wall on one’s right. This method guides the traveler into (and then out of) some

dead ends and is thus not the shortest path. Topologically, this is a depth first search algorithm.

In 2006, arts group Greyworld were commissioned to create a permanent artwork for the maze. Their installation, a sound work triggered by hidden sensors embedded in the maze walls, is titled *Trace*. The maze has also been mentioned in Carol Shields' 'Larry's Party'.

Devonshire

Devon (/ˈdevən/; archaically known as Devonshire) is a county of England, reaching from the Bristol Channel in the north to the English Channel in the south. It is part of South West England, bounded by Cornwall to the west, Somerset to the northeast, and Dorset to the east. The City of Exeter is the county town; seven other districts of East Devon, Mid Devon, North Devon, South Hams, Teignbridge, Torridge, and West Devon are under the jurisdiction of Devon County Council; Plymouth and Torbay are each a part of Devon but administered as unitary authorities. Combined as a ceremonial county, Devon's area is 6,707 km² (2,590 square miles) and its population is about 1.1 million.

Devon derives its name from Dumnonia, which, during the British Iron Age, Roman Britain, and Early Medieval was the homeland of the Dumnonii Brittonic Celts. The Anglo-Saxon settlement of Britain resulted in the partial assimilation of Dumnonia into the Kingdom of Wessex during the eighth and ninth centuries. The western boundary with Cornwall was set at the River Tamar by King Æthelstan in 936. Devon was constituted as a shire of the Kingdom of England thereafter.

The north and south coasts of Devon each have both cliffs and sandy shores, and the county's bays contain seaside resorts, fishing towns, and ports. The inland terrain is rural, generally hilly, and has a low population density in comparison to many other parts of England. Dartmoor is the largest open space in southern England at 954 km (368 square miles), its moorland extending across a large expanse of granite bedrock. To the north of Dartmoor are the Culm Measures and Exmoor. In the valleys and lowlands of south and east

Devon the soil is more fertile, drained by rivers including the Exe, the Culm, the Teign, the Dart, and the Otter.

As well as agriculture, much of the economy of Devon is linked with tourism. The comparatively mild climate, coastline and landscape give rise to Devon as a destination for recreation and leisure in England, with visitors particularly attracted to the Dartmoor and Exmoor national parks; its coasts, including the resort towns along the south coast known collectively as the English Riviera, the Jurassic Coast, and North Devon's UNESCO Biosphere Reserve; and the countryside including the Cornwall and West Devon Mining Landscape.

The Shilling

The shilling is a unit of currency formerly used in the United Kingdom and other British Commonwealth countries. The word *shilling* comes from *scilling*, an accounting term that dates back to Anglo-Saxon times, and from there back to Old Norse, where it means “division”, and in fact many Norse influenced countries use the term too.

Slang terms for the old shilling coins include “bob” and “hog”.

One abbreviation for shilling is s (for *solidus*, see £sd). Often it was informally represented by a slash, standing for a long s or f, thus *l/6* would be 1 shilling and sixpence, often pronounced “one and six” (and equivalent to 18d; the shilling itself was valued at 12d). A price with no pence was written with a slash and a dash: *ll/-*. Quite often a triangle or (serif) apostrophe would be used to give a neater appearance, such as *l'6* or *ll'-*. In Africa, it is often abbreviated sh.

During the Great Recoinage of 1816, the mint was instructed to coin one troy pound (weighing 5760 grains) of standard (0.925 fine) silver into 66 shillings, or its equivalent in other denominations. This effectively set the weight of the shilling, and its subsequent decimal replacement 5 new pence coin, at 87.2727 grains or 5.655 grams from 1816 to 1990, when a new smaller 5p coin was introduced.

In the past, the English world has had various myths about the shilling. One myth was that it was deemed to be the value of a cow in Kent or a sheep elsewhere.

Times Square

Times Square is a major commercial intersection and neighborhood in Midtown Manhattan, New York City, at the junction of Broadway and Seventh Avenue, and stretching from West 42nd to West 47th Streets. Brightly adorned with billboards and advertisements, Times Square is sometimes referred to as The Crossroads of the World, The Center of the Universe, the heart of The Great White Way, and the “heart of the world”. One of the world’s busiest pedestrian intersections, it is also the hub of the Broadway Theater District and a major center of the world’s entertainment industry. Times Square is one of the world’s most visited tourist attractions, drawing an estimated 50 million visitors annually. Approximately 330,000 people pass through Times Square daily, many of them tourists; while over 460,000 pedestrians walk through Times Square on its busiest days.

Formerly Longacre Square, Times Square was renamed in 1904 after *The New York Times* moved its headquarters to the newly erected Times Building, the site of the annual ball drop which began on December 31, 1907, and continues today, attracting over a million visitors to Times Square every New Year’s Eve.

Congress

The United States Congress is the bicameral legislature of the federal government of the United States consisting of two houses: the Senate and the House of Representatives. The Congress meets in the Capitol in Washington, D.C. Both senators and representatives are chosen through direct election, though vacancies in the Senate may be filled by a gubernatorial appointment. Members are usually affiliated to the Republican Party or to the Democratic Party, and only rarely to a third-party or as independents. Congress has 535 voting members: 435 Representatives and 100 Senators.

The members of the House of Representatives serve two-year terms representing the people of a single constituency, known as a “district”. Congressional districts are apportioned to states by population using the United States Census results, provided that each state has at least one congressional representative. Each state,

regardless of population or size, has two senators. Currently, there are 100 senators representing the 50 states. Each senator is elected at-large in his or her state for a six-year term, with terms staggered, so every two years approximately one-third of the Senate is up for election.

The Oval Office

The Oval Office is the official office of the President of the United States. It is located in the West Wing of the White House Complex.

The room features three large south-facing windows behind the president's desk, and a fireplace at the north end. It has four doors: the east door opens to the Rose Garden; the west door leads to a private study and dining room; the northwest door opens onto the main corridor of the West Wing; and the northeast door opens to the office of the president's secretary.

Presidents generally decorate the office to suit their personal taste, choosing new furniture, new drapery, and designing their own oval-shaped carpet to take up most of the floor. Artwork is selected from the White House's own collection, or borrowed from museums for the president's term in office.

President

A president is the leader of a country or a division or part of a country, typically a republic, a democracy, or a dictatorship. The title "president" is sometimes used by extension for leaders of other groups, including corporate entities.

Etymologically, a *president* is one who presides (from Latin *prae-* "before" + *sedere* "to sit"; giving the term *praeses*). Originally, the term referred to the presiding officer of a ceremony or meeting (i.e., chairman), but today it most commonly refers to an executive official. Among other things, "President" today is a common title for the heads of state of most republics, whether presidential republics, semi-presidential republics or parliamentary republics.

Fifth Avenue

Fifth Avenue is a major thoroughfare going through the borough of Manhattan in New York City, United States. It stretches from West 143rd Street in Harlem to Washington Square North at Washington Square Park in Greenwich Village. It is considered among the most expensive and best shopping streets in the world. Other name of the Fifth Avenue is Museum Mile.

Upper Fifth Avenue / Millionaire's Row

In the late 19th century, the very rich of New York began building mansions along the stretch of Fifth Avenue between 59th Street and 96th Street, looking onto Central Park. By the early 20th century, this portion of Fifth Avenue had been nicknamed "Millionaire's Row", with mansions such as the Mrs. William B. Astor House, William A. Clark House, Felix M. Warburg House, two Morton F. Plant Houses, James B. Duke House and numerous others (see Category:Fifth Avenue (Manhattan), below). Entries to Central Park along this stretch include Inventor's Gate at 72nd Street, which gave access to the park's carriage drives, and Engineers' Gate at 90th Street, used by equestrians.

A milestone change for Fifth Avenue came in 1916, when the grand corner mansion at 72nd Street and Fifth Avenue that James A. Burden II had erected in 1893 became the first private mansion on Fifth Avenue above 59th Street to be demolished to make way for a grand apartment house. The building at 907 Fifth Avenue began a trend, with its 12 stories around a central court, with two apartments to a floor. Its strong cornice above the fourth floor, just at the eaves height of its neighbors, was intended to soften its presence.

In January 1922, the city reacted to complaints about the ongoing replacement of Fifth Avenue's mansions by apartment buildings by restricting the height of future structures to 75 feet (23 m), about half the height of a ten-story apartment building. Architect J. E. R. Carpenter brought suit, and won a verdict overturning the height restriction in 1923. Carpenter argued that "the avenue would be greatly improved in appearance when deluxe apartments would replace the old-style mansions." Led by real estate

investors Benjamin Winter, Sr. and Frederick Brown, the old mansions were quickly torn down and replaced with apartment buildings.

This area contains many notable apartment buildings, including 810 Fifth Avenue and the Park Cinq, many of them built in the 1920s by architects such as Rosario Candela and J. E. R. Carpenter. A very few post-World War II structures break the unified limestone frontage, notably the Solomon R. Guggenheim Museum between 88th and 89th Streets.

Museum Mile

Museum Mile is the name for a section of Fifth Avenue running from 82nd to 105th streets on the Upper East Side, in an area sometimes called Upper Carnegie Hill. The Mile, which contains one of the densest displays of culture in the world, is actually three blocks longer than one mile (1.6 km). Nine museums occupy the length of this section of Fifth Avenue. A ninth museum, the Museum for African Art, joined the ensemble in 2009; its Museum at 110th Street, the first new museum constructed on the Mile since the Guggenheim in 1959, in late 2012.

In addition to other programming, the museums collaborate for the annual Museum Mile Festival to promote the museums and increase visitation. The Museum Mile Festival traditionally takes place here on the second Tuesday in June from 6 – 9 p.m. It was established in 1979 to increase public awareness of its member institutions and promote public support of the arts in New York City. The first festival was held on June 26, 1979. The nine museums are open free that evening to the public. Several of the participating museums offer outdoor art activities for children, live music and street performers. During the event, Fifth Avenue is closed to traffic.

Museums on the mile include:

- 110th Street – Museum for African Art
- 105th Street – El Museo del Barrio
- 103rd Street – Museum of the City of New York
- 92nd Street – The Jewish Museum

- 91st Street – Cooper-Hewitt, National Design Museum (part of the Smithsonian Institution)
- 89th Street – National Academy Museum and School of Fine Arts
- 88th Street – Solomon R. Guggenheim Museum
- 86th Street – Neue Galerie New York
- 82nd Street – The Metropolitan Museum of Art

Thomas Jefferson

Thomas Jefferson (April 13, 1743 – July 4, 1826) was an American Founding Father who was principal author of the Declaration of Independence (1776). He was elected the second Vice President of the United States (1797–1801) and the third President (1801–09). Jefferson was a proponent of democracy, republicanism, and individual rights, which motivated American colonists to break from Great Britain and form a new nation. He produced formative documents and decisions at both the state and national level.

Primarily of English ancestry, he was born and educated in Virginia. He graduated from the College of William & Mary in Williamsburg and practiced law. During the American Revolution, he represented Virginia in the Continental Congress that adopted the Declaration, drafted the law for religious freedom as a Virginia legislator, and served as a wartime governor (1779–1781). He became the United States Minister to France in May 1785, and subsequently the nation's first Secretary of State in 1790–1793 under President George Washington. Jefferson and James Madison organized the Democratic-Republican Party to oppose the Federalist Party during the formation of the First Party System. In 1796, he was elected vice president. With Madison, he anonymously wrote the Kentucky and Virginia Resolutions in 1798–1799, which sought to embolden states' rights in opposition to the national government by nullifying the Alien and Sedition Acts.

Jefferson was elected President of the United States in 1800, and pursued the nation's shipping and trade interests against Barbary pirates and aggressive British trade policies respectively. During his presidency he organized the Louisiana Purchase almost doubling the

country's territory. As a result of peace negotiations with France, his administration reduced military forces. He was reelected in 1804. Jefferson's second term was beset with difficulties at home, including the trial of former Vice President Aaron Burr. American foreign trade was diminished when Jefferson implemented the Embargo Act of 1807, responding to British threats to U.S. shipping. In 1803, Jefferson began a controversial process of Indian tribe removal to the newly organized Louisiana Territory, and, in 1807, signed the Act Prohibiting Importation of Slaves. Historians generally rank Jefferson as one of the most successful U.S. Presidents.

Jefferson mastered many disciplines which ranged from surveying and mathematics to horticulture and inventions. He was a proven architect in the classical tradition. Jefferson's keen interest in religion and philosophy earned him the presidency of the American Philosophical Society. He shunned organized religion, but was influenced by both Christianity and deism. Besides English, he was well versed in Latin, Greek, French, Italian, and Spanish. He founded the University of Virginia after retiring from public office. He was a skilled writer and correspondent. His only full-length book, *Notes on the State of Virginia* (1785), is considered the most important American book published before 1800 and his preamble to the Declaration retains a seminal place in the English language as well as American history.

Jefferson married Martha Wayles Skelton whose marriage produced six children, but only two daughters survived to adulthood. He owned several plantations and owned many slaves. Most historians believe that after the death of his wife in 1782, he had a relationship with his slave Sally Hemings and fathered at least some of her children. Jefferson died at his home in Charlottesville, Virginia, on July 4, the fiftieth anniversary of the adoption of the Declaration of Independence.

Founding Fathers of the United States of America

The term Founding Fathers of the United States of America refers broadly to the individuals of the Thirteen British Colonies in

North America who led the American Revolution against the authority of the British Crown and established the United States of America. It is also used more narrowly, referring specifically to those who either signed the Declaration of Independence in 1776 or who were delegates to the 1787 Constitutional Convention and took part in drafting the proposed Constitution of the United States. A further subset includes those who signed the Articles of Confederation. During much of the 19th century, they were referred to as either the “Founders” or the “Fathers”.

Some historians define the “Founding Fathers” to mean a larger group, including not only the Signers and the Framers but also all those who, whether as politicians, jurists, statesmen, soldiers, diplomats, or ordinary citizens, took part in winning American independence and creating the United States of America. Historian Richard B. Morris in 1973 identified the following seven figures as the key Founding Fathers: John Adams, Benjamin Franklin, Alexander Hamilton, John Jay, Thomas Jefferson, James Madison, and George Washington. Adams, Jefferson, and Franklin worked on the committee to draft the Declaration of Independence. Hamilton, Madison and Jay, were authors of the *The Federalist Papers*, advocating ratification of the Constitution. Washington commanded the revolutionary army. All served in important positions in the early government of the United States.

**СПИСОК ВОПРОСОВ ДЛЯ ГОСУДАРСТВЕННОГО ЭКЗАМЕНА
(НАПРАВЛЕНИЕ ПОДГОТОВКИ ВЫСШЕГО ОБРАЗОВАНИЯ –
БАКАЛАВРИАТ 45.03.02 Лингвистика)**

1. Языковая политика, языковое строительство и регулирование.
2. Политическая метафора и ее функции.
3. Понятие дискурса. Политический дискурс.
4. Взаимоотношение языка, культуры, этноса.
5. Понятие картины мира. Типология картин мира.
6. Понятие языковой личности.
7. Основные законы антропологии.
8. Функции языка и речи.
9. Категория числа в английском языке.
10. Формы существования языка.
11. Основные понятия грамматики: ГК, ГЗ и ГФ.
12. Предложение и высказывание.
13. Язык как семиотическая система.
14. Основные категориально-методологические парадигмы языкознания.
15. Видо-временная система современного английского языка.
16. Отечественные и зарубежные концепции словосочетания.
17. Теория лингвистической относительности (Гипотеза Сепира-Уорфа).
18. Проблемы межкультурной коммуникации.
19. Образование национального литературного английского языка.
20. Становление английской орфографии.
21. Скандинавское влияние на словарный состав и грамматический строй английского языка.
22. Норманнское влияние на словарный состав и грамматический строй английского языка.

23. Фонетические процессы вокализма в истории английского языка.
24. Грамматический строй древнеанглийского языка.
25. Отражение в истории английского языка влияния этноконтактов.
26. Научный стиль и его основные характеристики.
27. Синонимия и антонимия как лингвистическое явление.
28. Основные проблемы художественного перевода.
29. Типы фразеологических единиц.
30. Культурологические аспекты перевода.
31. Текст как предмет изучения стилистики.
32. Понятие адекватности перевода.
33. Словообразовательные процессы в современном английском языке. Продуктивные модели.
34. Модели процесса перевода.
35. Публицистический стиль и его характеристики.
36. Дифференциация речевых произведений (функциональные стили и речевые жанры).
37. Классификации переводимого материала.
38. Основные категории лингвостилистики.
39. Газетный стиль и его характеристики.
40. Типы лексических соответствий при переводе.
41. Сущность перевода с точки зрения теории языковых значений.
42. История английской лексикографии. Типы словарей.
43. Денотативное и коннотативное значения слова.
44. Образование согласных нового типа в средне- и новоанглийский периоды.
45. Влияние экстралингвистических факторов (социальных, культурных, технических) на развитие словарного состава английского языка.
46. Проблема категории падежа в современном английском языке.
47. Отражение в языке изменений и развития общественной культуры.

48. Понятие эмпатии, толерантности, социокультурной чувствительности.
49. Паремнологический фонд английского языка как отражение исторических и социокультурных представлений человека о мире.
50. Природа креативности человека.

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